

# The School Musician

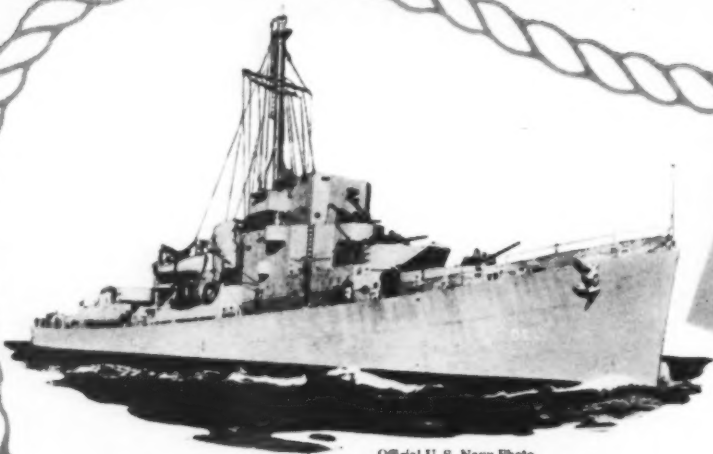
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JUNE  
1943

The J. Stirling Morton High School Band, Cicero, Illinois, Louis M. Blaha, Conductor

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School Bands are on the MARCH to VICTORY



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This Conn-Built Binnacle (Compass Housing) is made for the U. S. Navy and is used on many types of naval craft including the new type Destroyer Escort shown here.

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# CONN

BAND INSTRUMENTS

CONN FACILITIES ARE NOW DEVOTED TO WAR PRODUCTION

... I take my  
Pen in hand ...

#### Japanese Love Music

#### The SCHOOL MUSICIAN:

I am teaching music in the Relocation Center here at Tule Lake W.R.A., Newell, California, which is the relocation center for the Japanese of the western coast. Most of these children are American born and are very loyal Americans and proud of their citizenship. Their favorite hero in school is Gen. McArthur and several of the other famous American soldiers. I appreciated your publishing of the article (*I Teach Music to These Japanese*, by Tad Hascoll, March, 1943) about the other Relocation Center Music Department. We are busy here also. I have two orchestras, two bands, instrument classes, twirling classes, boys glee club, and a lot of extra curricular work. My instrumental music department has given far over one hundred performances, as I have kept records of their programs.

We give regular physical education credit for my twirling class as my principal is broadminded enough to see the value of baton work and the exercise that they get out of it. I have used all of the different tricks that I know in twirling and those that my old books have. We have invented a lot of new ones ourselves that I haven't seen in other twirlers. What I need now is new routines and tricks. I am sending for the book of Roger Lee's "How to Twirl a Baton," which I have seen advertised for so long in the SCHOOL MUSICIAN, hoping to get some new ones from it. If you know of any other new books with advanced twirling routines, I would like to have their names.

Thanking you for all of the fine material in the SCHOOL MUSICIAN, which I make available to all of my Japanese American students and also for any help that your Baton Department can give us in the way of new books or tricks.—*W. Raymond Cheek, Instrumental Teacher, Tule Lake W. R. A. Project, Newell, Calif.*

*Dear Mr. Cheek:* Your letter is of special interest to us, as I am sure it will be to all of our readers. But frankly, it isn't enough. We think you have far more to tell, and we would like for you to write a longer story for us about your work at the camp. You will have plenty of time for this, as we do not publish again until school reopens again in September. Doubtless you will have some pictures to send too. Pictures, as you know, are of great interest, and tell a story that words may not express.

The search for new twirls is common to everyone who masters the rudiments of this art. There are several books published on the subject of twirling, but most all of them begin and end with the fundamentals with which most every good twirler is familiar. After one acquires these twirls, then one must develop his own special features, and herein lies the true test of twirling skill and ingenuity.

May I look forward then to an interesting article from you for publication in one of our early fall issues.—*Ed.*

#### Ship Honors Composer

#### The SCHOOL MUSICIAN:

The Liberty Ship Victor Herbert will be launched at our yard here about July 10. The probability is that it will be advance of this date as we are beginning to run ahead of schedule.

Like many yards we are building ships

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## Pen in Hand, Cont.

with such speed and regularity that we have practically dispensed with any but the most routine ceremony. Usually there is a prayer, a selection by our band and the ship is launched. Even should we plan any elaborate program this place is so remote that travel is most difficult.

Most likely the launching of the Victor Herbert will be confined to such ceremony as we can arrange within the yard. Our band, which we consider a very good one, will render Victor Herbert selections. There will be a brief talk, the prayer and the launching.

All of us are lovers of music and we are very proud that we are building the Liberty ship named for this great composer. In workmanship and toil and sweat we are giving it the best we have.

And so we wonder, if on the day this good ship is launched musical organizations could not find it possible to render a musical salute. I am sure that it would not only help us but inspire shipbuilders everywhere.

In this connection I would appreciate any suggestion you may have to offer and also if I may notify you by telegraph the precise date and time. Wm. P. Flythe, Director Public Relations; J. A. Jones Construction Company, Inc. Watnwright Yard, Panama City, Florida.

Dear Mr. Flythe: This is great news. Every school musician (and there are three million of them) will be thrilled to hear that Victor Herbert, who contributed so richly to our music literature, is being thus honored. When this Liberty Ship is launched, every musician in America, young and old, will want to lift their instruments of praise in thanks to God for having given us Victor Herbert.

Unfortunately for us in this instance, we do not publish in July and August. Therefore, we are deprived of the privilege of being the bearer of good news as to the launching date. This, however, is a job the Music War Council of America will love to do, and if you will keep me advised I will see to it that through their good offices the world shall hear.

"Ah! Sweet Mystery of Life!" Victor Herbert lived in a world of dreams, rose-tinted in the happy hues of love and melody. His dream ships sailed a painted sea of romance, under a peaceful moon. Today, in his name, we launch a ship of steel and iron to tread the troubled waters in search of his lost art of living.—Ed.

### Victory Corps Band

#### THE SCHOOL MUSICIAN:

I have had a Victory Corps Band functioning for some time in our high school and it has proved to be a very worthy and important group in the school program.

The basis for the organization of the corps was formulated from the Pamphlet Number 1 of the Federal Security Agency and the U. S. Office of Education. There is no mention made of music groups in this pamphlet, but I found that a music group could be organized in the Community Service Division of the Victory Corps.

Like all the music directors, I was called upon for music at various functions, so I formulated a small band from the regular band to supply the need. I found that they fulfilled the requirements of the Victory Corps program. I am presenting you with an outline of the organization in which I have included some of the advantages and

(Turn to page 34)

## Presenting —



**R. G. Parker, Director of Music**  
Le Mars, Iowa

Iowa produced him, and Iowa is enjoying the fruits of his musical genius. As a boy young Parker played French horn in the Cedar Rapids high school band under the direction of R. L. Moehlmann. He won first in the state contest in Iowa in 1932, entering Coe College on a scholarship, from which he graduated in five years with a B.A. and B.M. While at Coe he was assistant director of the band under Stanley J. Vesely, under whom he studied the brass instruments. Simultaneously Morris Katzoff coached him on the reeds, and Joseph Kitchen on the strings. His voice developed a fine tenor with which he worked under Paul E. Ray.

At the University of Iowa he acquired his M.A. degree in orchestra and band arranging under Dr. Philip G. Clapp. Now for six years he has been applying his skill in the teaching field, first at Leon, Iowa, where he developed a marching band outstanding in that part of the state.

Mr. Parker has been at the Le Mars high school for three years, where he directs concert band, marching band, second band, orchestra, boys glee club, mixed chorus, small groups and soloists. He has developed the Le Mars school music department until last year he entered twenty-seven events at the state contest at Spencer, Iowa, winning twenty-one Firsts. His symphony work includes ten years with the Cedar Rapids Symphony, which is under the direction of Mr. Kitchen, and three years with the University of Iowa symphony, under Mr. Clapp. His youth and early acquired experience suggest a brilliant future for this young man of Iowa.



# The School Musician

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How many of the following numbers are familiar to you? Some are so new the ink is hardly dry on them.

This is one of the listings of new and timely music — as well as old and tried music — to be found in our comprehensive summer bulletin. Drop us a card for the complete listings.

Use this ad as a tear sheet, if you care to, and check the numbers desired (and the instrumentation desired) and have them sent to you either on definite order or "on approval" — state which.

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Chorus available—This is Gracie Field's Theme Song.				
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*Red Cavalry March	Arr. Gould		3.50	5.00
Based on two familiar Red Army Songs "Cavalry of The Steppes" "Song of The Tachanka"				
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\*Published within the last year.

**GAMBLE HINGED MUSIC CO.**  
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# The Human METRONOME

## In the Teaching of Time

● "IT DON'T MEAN A THING if it Aint Got That Swing", or words to that effect is the descriptive title of a tune now perhaps forgotten. The word swing in that title of course referred to a definite rhythmic pulse and accents inherent in the music when properly interpreted in the playing. All listeners expect a musical flow and rhythmic stimulus regardless of the type of music that is being played. Furthermore, all of us have a rhythmic sense which at the age when children take up the band or orchestral instrument is already naturally developed to a marked degree.

Man's superiority over animal kingdom has been because of his ability to harness certain natural forces through the researches of the scientists. Music educators likewise are continually searching for new methods which "harness" to the fullest this inborn sense of pitch and rhythm. Though a believer, fundamentally, in good tone and tune, I think that many times our high school bands and orchestras with wonderful tonal quality are limited in their playing repertoire because of the long time required in perfecting new selections. All this because less emphasis has been placed on skill in reading. Actually all phases should be equally developed—and can be. Furthermore the instrumental instructor who possesses and can impart the secrets of good tone production on all the instruments has already solved greater obstacles than the pure mechanics of time.

Always conscious of the somewhat "hit or miss" methods of teaching used by earlier instructors, I was impressed by the statement of one of my more recent teachers whom I greatly respect for all the talents that make a music teacher great. His statement was, "I teach my children marching the first day they come to my class". My first reaction was, why not? But since in our Wisconsin climate we do not go in for marching very strongly, couldn't I use this marching as a basis for teaching note values and rhythm. Furthermore, metronomes are expensive and right inside of their own little bodies

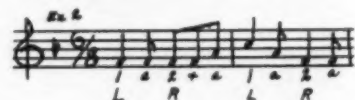
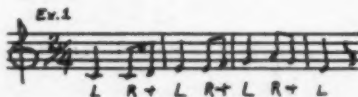


Mr. Schleunes' band has been first division winner in every annual concert contest since 1932, sometimes winning a one plus, or special mention as the outstanding band of the tournament. His Marshfield band has won first division in sight-reading at all but the first contest attended in 1937. As many as 33 out of 35 solo entries have won first division in a single contest.

each child has a metronome, a veritable "Human Metronome", which in their walking will tap out a surprisingly steady rhythm. Long an advocate of using the metronome and knowing how the young player hates to use it, I was pleasantly surprised to see how thoroughly willing the young beginners are to use this inner rhythmic feel in simple 2 or 4 to the bar exercises.

Experiments with the method for about five seasons has convinced me of its full worth. Incidentally, I find that my band players upon reaching the Senior Band can do an acceptable job of playing while marching with a very limited amount of street work. This is a point worthy of emphasis for when a player has a finely developed tone often times band directors have neither the time nor the inclination for hours of tone-roughening "pounding" on the street.

I am indicating below the more simple rhythmic patterns and how the principles of the "Human Metronome" are applied.



In the above and similar exercises, students mark time while seated or standing. Students are told to keep the same even cadence that they observe when people walk naturally. Have you ever noticed how much of the world's fine music is written in easy natural walking tempo?

THE PROPER LEFT FOOT ON THE FIRST BEAT ARE SO INTERLINKED WITH CORRECT RHYTHM, THAT WHENEVER A NOTE DOES NOT RECEIVE ITS CORRECT VALUE, THE STUDENT WILL IMMEDIATELY BE OUT OF STEP. THIS, IN TURN, IS A SELF-CHECK ON HIS OBSERVATION OF NOTE VALUES.

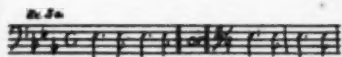
I have my students: (1) point to note and count, (2) clap and count, (3) mark time and count. Then mark time (Human Metronome) and play.

### CAUTION:

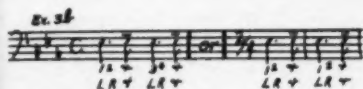
On the first attempts at tone productions we do not want to worry the prospective player about any other

thing, perhaps not even note values for here a correct lip set, as one example, may mean months of time saved later.

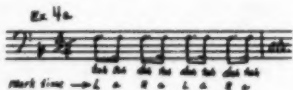
All teachers and conductors have had their difficulties with players (not always young) who have distorted the rhythm in such simple figures as these:



By having your players mark time while clapping and counting and later by marking time and playing, observe how naturally they stretch the 1/8 out to its full and correct value.



The familiar but troublesome figure below lands itself to "once and for all solution" if you use the illustrations shown. A little negligence in this respect in the three day preparation of a new selection between a Wisconsin and a National Regional tournament could have been costly but fortunately we had it fairly well in hand after the hotel room rehearsal.



The articulation as shown is advocated in the instructions by a nationally known brass teacher. It works well for my players. Note the broader articulation on the dotted note.

As an aid to visualize the proper rendition of successive dotted eighths and sixteenths, I write them on the board in this manner:



Note how small I have written the 1/16 notes to show how comparatively light they should be played. Note also how "close up" the 1/16 note is written to the following 1/8 to illustrate how long you should wait before touching the 1/16 note.

A rhythmic figure found occasionally and one that is causing school musicians trouble will respond readily if presented thus:

The similar figure in 3/8 played

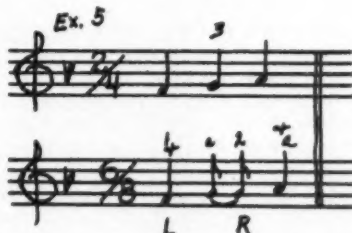
## By Albert H. Schleunes

Director of Music  
Marshfield, Wis.



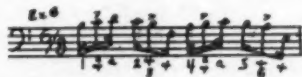
Mr. Schleunes

He was a former engineering student with a Bachelor of Science degree, and used to teach physics and science until his hobby of music "got the best of me." He is a member of the Wisconsin Bandmasters association, and in addition to his school work directs the Marshfield Municipal Band.

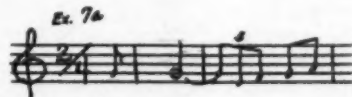


over and over while marking time helps much to "even up" the value of the three tones.

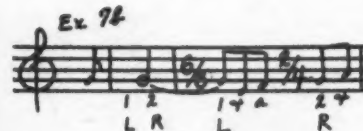
Many complicated appearing rhythms become relatively simple when "broken down" and properly analyzed.



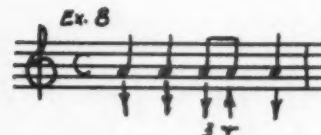
All of us have had our experience with school players who persist in giving their own special rhythmic interpretations to the triplet in this:



A comparison with the same three tones in 6/8 will prove to the student the need of playing all tones of the triplet the same length.



Many instruction books have a count divided into an arrow pointing down and up thus:

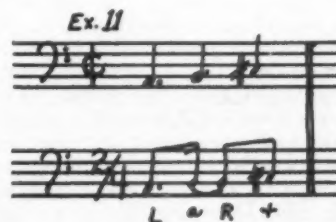


Another version of this found in a small drum instruction methods whose teaching was based on a series of "funny paper" type illustrations used up and down toe beats of the large shaped foot of the professor. This counting method was absolutely sound and I have used it frequently.



Certain passages like the above lend themselves well to this type of presentation.

A cut time rhythm commonly employed which looks difficult to the inexperienced bass or bassoon player in its original form is readily visualized by recopying the c time figure into a somewhat comparative 2/4 pattern with which the player has already become familiar.



A device that has been of much help to me in pre-band and beginners band  
(Turn to page 24)



# Looking to the FUTURE of the Concert BAND

● THE MODERN CONCERT OR SYMPHONIC BAND today in the United States is now at the crossroads, and it has developed a great deal in the past forty years. Much of the progress is due to such men as Gilmore, Sousa, Goldman, and more recently, to some of our fine college and high school bands and conductors.

What is the position of the concert band today?

I believe it is still an infant in many respects, a child that does not seem to know which way to grow. The instrumentation is not static. Perhaps this is a point in favor of the band. The band's literature is still small (original compositions for band), but it has grown immensely in the last ten years. The problem of arranging for band is still a perplexing situation since many of our arrangements are written to be played by a small or a large band, and consequently are too thick and cumbersome. Of course, they are written for school bands for the most part; therefore, they are very conservative. However; there has been definite improvement in arranging lately.

Probably the most heartening thing about the band has been the development of a great number of fine wind players in our public schools.

What are the influencing factors of the band of tomorrow?

One of the most important influences on the concert band has been, and no doubt will continue to be, the jazz band; the arrangements being made and the technique of playing some of the instruments in the jazz band.

Specifically, we can notice an improvement of brass playing due to the influence of certain jazz performers who have extended the playing range, and developed a singing style of playing. I might mention the trombone especially. How many of us would like to have three or four Tommy Dorsey's in our concert band? I, for one, certainly would.

We also see many aspects of the dance band arranger creeping into the arrangements for concert band (har-

By ROBERT VAGNER

Director of Bands,

Instructor in Woodwinds,  
University of Wyoming

monically and otherwise). Why not? We must take our hats off to some of the dance band arrangers for their new innovations and freedom of style. They certainly are not conservative.

Of course, the war will influence our bands of the future as the last war did. For one reason, millions of men will be exposed to bands in the army while drilling, etc., be it a concert or strictly a military band. Also many symphony musicians, radio musicians, arrangers, and conductors will be members of army bands. Many of these fine musicians who have never worked with a band before will be a great help to our bands and their presence in the army bands will create many new and interesting ideas for those bands.

Another noteworthy situation in our present army bands is the presence of both dance band and symphony musicians in the same organizations sitting side by side. What effect will this have on the band of tomorrow? It is bound to bring about some understanding and some new ideas for the band.

How should a band sound?

All band conductors have an idea concerning the way their ideal band should sound; but not all are able to realize this ideal as yet. Some think the band should sound like, and be an imitation of a symphony orchestra. Others still cling to the sound of the brass military band. Perhaps the instrument most like the band is the pipe organ; since they are both wind instruments.

It is my belief that the band should not strive to imitate any other organization, but rather, it should rest on its own merits; tonal color and possibilities.

What improvements can be made in the band?

First of all, we must realize more of the possibilities of the various wind

instruments and choirs. For instance, a band having four oboes, instead of one or two, has the possibility of using the four oboes in unison as well as a solo oboe, which is in itself a different effect and a different sonority than one oboe. This is also true of the bassoon, bass clarinet, alto clarinet, and the saxophone section. Perhaps the use of four or even six tenor saxophones in unison passages (counter melody) would be a desirable effect, at least I think so. This of course, is providing they are all excellent players.

The use of two or three English horns in the same manner also adds to the tone color of the band. It all boils down to the fact that the band could be much more effective by using, in some instances, the various wind instruments as unison and choirs instead of solo and doubling instruments.

We also have other instruments such as sarrusaphones and heckelphones that might be used to advantage in the bands, but there does not seem to be a great demand for these instruments, and consequently they are not readily accessible.

I would also like to mention the contrabass clarinets which have proven very effective instruments, and can be used to good advantage in the concert band.

I believe that after the war we will see most of the woodwind instruments, which were formerly made in Europe, being manufactured in this country; with many improvements and with prices low enough for most of us. We have in the past, also received most of the best cane that was used on our reed instruments from Europe. Perhaps we will also find that the cane and excellent reeds will be better developed in this country. Let us hope so!

Many of us remember how popular the Sousa band was after the last war as they traveled to many points and did a great job of placing the concert

band before the public. Sousa also did some broadcasting in his later years, but not a great deal. It certainly would be a help to our bands of the future if we could have more opportunity to hear a fine, large well-instrumented professional concert band in our home town as well as over the air waves. Of course, we have heard our own service bands on the air and on tour. (Hats off to the new official air corps band that broadcasts on Saturday afternoon. It is well on the way.) But they do not always carry a large group while touring, and official duties keep them well occupied.

I am going to take the liberty of giving my views on instrumentation for various size bands with some of the ideas previously mentioned taken under consideration.

#### BAND OF 100 OR MORE PLAYERS

- 6 to 10 flutes
- 2 Eb flutes
- 2 Eb clarinets
- 24 to 30 Bb clarinets
- 6 alto clarinets (preferably in F)
- 6 bass clarinets
- 1 or 2 contrabass clarinets
- 4 oboes
- 2 or 3 English horns
- 4 bassoons (one doubling contrabassoon)
- 4 to 6 alto saxophones
- 4 to 6 tenor saxophones
- 2 baritone saxophones
- 1 bass saxophone
- 6 to 8 cornets
- 2 to 4 trumpets
- 2 flugel horns
- 6 to 8 French horns
- 6 trombones
- 3 or 4 baritones (Euphoniums)
- 3 BBB tubas
- 2 or 3 Eb tubas
- 1 or 2 string basses
- 5 percussion
- 1 or 2 harps

#### BAND OF 80 OR MORE PLAYERS

- 6 flutes
- 1 or 2 Eb flutes
- 1 or 2 Eb clarinets
- 18 to 24 Bb clarinets
- 4 to 6 alto clarinets
- 4 to 6 bass clarinets
- 1 contrabass clarinet
- 3 or 4 oboes
- 2 English horns
- 3 or 4 bassoons
- 3 to 6 alto saxophones
- 3 to 6 tenor saxophones
- 1 baritone saxophone
- 4 to 6 cornets
- 2 to 4 trumpets
- 2 flugel horns
- 4 to 6 French horns
- 4 to 6 trombones
- 2 to 4 baritones
- 2 or 3 BBB tubas
- 1 or 2 Eb tubas
- 1 or 2 string basses
- 4 or 5 percussion
- 1 or 2 harps

#### BAND OF 60 OR MORE PLAYERS

- 4 to 6 flutes
- 1 Eb flute
- 16 to 20 Bb clarinets
- 3 or 4 alto clarinets
- 3 or 4 bass clarinets
- 1 contrabass clarinet
- 3 oboes
- 1 or 2 English horns
- 3 or 4 bassoons

## Comparison of the Concert Band and Symphony Orchestra

(Quotation from a speech made by Patrick Sarsfield Gilmore in 1880)

***"The Band as Masculine—The Orchestra as Feminine. With the Band there is Life, Vim, Dash, Vigor, Brilliance,—a Something which stirs the blood,—a virile strength that cannot be produced by an Orchestra, no matter how superbly it plays. A real Concert Band is like a perfect gentleman,—strong, masterful, kingly,—yet kind, tender and true! The Orchestra contains as virtues,—Beauty, Grace, Sentiment, Pathos, Constancy and Allurement in the Feminine Manner!"***

- 3 or 4 alto saxophones
- 3 or 4 tenor saxophones
- 1 baritone saxophone
- 3 to 6 cornets
- 2 to 4 trumpets
- 1 or 2 flugel horns
- 4 French horns
- 4 to 6 trombones
- 2 baritones
- 2 BBB tubas
- 1 Eb tuba (or 2)
- 1 string bass
- 4 percussion

The instrumentation given is for various size bands. In reducing the instrumentation we always run into a problem in the brasses, especially cornets and trombones, where there are usually three cornet and three trombone parts written. By having four

cornets, we will have one part with two players which is a problem in balance and, in smaller bands the players are weaker and we would need two players on a part. This is also a problem in tonal color as one cornet on a part will not be the same sonority as two players. In certain passages, of course, one player will sound better.

It is also possible to add more instruments to almost any of the woodwind and reed sections and still not disturb the balance and gain more sonority by doing so.

I might mention that it will be a big job in any band to tune four oboes for unisons and to match and blend the tones, but it can be done and it is certainly worth trying.

Let us all hope for the future when we can afford to purchase four or five oboes, as well as half a dozen bass clarinets, etc. We can look to the future for many more new original compositions for the band and hope that we may make as much progress in the next twenty years as we have the past twenty with our bands. Won't you agree with me then, that the band has a tremendous future?

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# CLARKE

## THE Cornetist

By Curtis H. Larkin, Long Branch, N. J.

### Part 2

● IN THE SPRING OF 1886 Herbert was asked to play cornet with the "When Band," a group of musicians who played as an advertising medium for the "When Clothing Store" of Indianapolis. His brother Edwin was the solo cornetist. There was a good deal of business for the band that summer. Herbert also played cornet in one church Sunday mornings, and in another afternoons, both of which paid him about five dollars each Sunday. Meanwhile the band was practicing hard for the big State Band Competition that was held annually at Evansville (Indiana).

That same year (1886) there was also to be a cornet solo contest for the championship of the State, which Herbert was secretly planning to enter. Prior to the band contest, the "When Band" was engaged as escort for a Knights Templar Commandery bound for the Triennial Conclave held at St. Louis (Missouri). At least one hundred bands were present in the city that week. Gilmore's famous band was then playing at the Exposition, and Herbert spent all his spare time at Gilmore's concerts, hearing the celebrated Ben Bent play several solos. Bent was one of the highest paid cornet soloists in the world, receiving a salary of \$300.00 weekly. One morning Colonel Gilmore invited every band in town to report at the Fair Grounds for a massed band concert under his own leadership. How proud Herbert felt to play under the great Gilmore! It was a great event, and the "When Band" returned to Indianapolis a much better band in every respect.

On October 10, 1886, the State Championship Band Competition opened with an introductory parade at Evansville. The "When Band" was awarded first prize over all other bands. In the cornet contest young Clarke was chosen to play first. He

played "The Whirlwind Polka," by Levy, the same solo he had played in Canada. Thinking that he had made a fizzle of it, Herbert went some distance off into the woods. Fully an hour he meditated on how he could get back to Indianapolis all alone, feeling discouraged, broken-hearted, when one of the band boys found him, and told him to hurry back to the bandstand to receive the coveted first prize.

One of the judges introduced Herbert to old Henry Distin, the celebrated instrument maker who, after shaking him by the hand, then presented him with the award, a baby cornet, one of his own make—the smallest B-flat cornet ever made, measuring only six and one-half inches long and five inches high, with an oval bell, gold-plated and elaborately engraved. In response, Herbert took the baby cornet and endeavored to play on it. He was astonished at the power possessed by the miniature instrument: it made a hit with everyone, both audience and bandmen. It was the only one of its kind that Henry Distin ever made, and to this day Mr. Clarke still has it by him, a carefully cherished possession.

After resuming his old position in the theatre orchestra that same fall, theatrical conditions were so bad that the management decided to release two members of the orchestra. A strike ensued, with the result that the orchestra leader promptly placed several of his own pupils in the theatre pit. As there was no American Federation of Musicians in those days to protect the welfare of professional musicians, the suspended orchestra players, all members of the "When Band," began to advertise for engagements. Fortunately the When Clothing Co. proposed to take the orchestra on tour as an advertisement for the store. The store manager was John T. Brush, who later on became nationally famous as owner

of the New York Giants of the National Baseball League. He also furnished the orchestra with a complete set of Swiss bells at his own expense. The ensemble was christened "The Alliance Orchestra and Swiss Bell Ringers." However, the tour ended in financial disaster after several weeks.

In the meantime Herbert's parents had again moved, this time to Rochester (New York). Now that there was "nothing doing" in Indianapolis, Herbert did not require much persuasion to join his parents. His father tried to secure work for him, but without success. One evening, however, a stranger rang the front doorbell and requested Herbert to come to the Academy of Music as soon as possible. Our readers may not know that Clarke, in his early youth, learned to play both the violin and viola in a creditable manner before turning to the cornet.

Upon arriving at the Academy, Herbert heard a band playing on the outside balcony. He listened until they had finished, then went inside the theatre and met the orchestra leader. The latter was angry because the newcomer had not joined the band with his cornet. His opening shot was: "Why didn't you hurry down and play outside with us? Well, get your viola out and hike up in the pit and play the overture. Hurry, now!" Herbert felt angry, too, but remained.

He had learned to use bass viol rosin on his viola bow to make the tone louder, and this night he borrowed some from the bass player. The tone of his instrument cut through the rest of the orchestra. The leader, David Morgan, asked him after the show how he could produce such a big tone on the viola, and was quite interested to learn the secret. Herbert was engaged for the rest of the season to play viola inside the theatre, and second cornet outside before each per-



formance. Playing two shows a day netted him fourteen dollars a week.

In 1887, when he was twenty years old, Herbert L. Clarke's mind was fully made up as to what his life work was to be. By this time his two brothers, Edwin and Ernest, had migrated to Rochester. "Ed" secured a position as first violin at the Academy of Music. Ernest, however, had developed into such a fine trombone player that he could play on his slide trombone all the cornet solos Herbert had practiced. He had the nerve to make a trip to New York and apply to the great Patrick S. Gilmore for a job in his famous band, and, fortunately, he secured it. "Ern" was only twenty-one years of age then, and his success only spurred Herbert to greater efforts, and he worked harder than ever.

The following summer Herbert played viola at Ontario Beach, and also acted as cornet soloist. In September he returned to the theatre, and just a week later he was offered the position of solo cornetist of the Citizens' Band of Toronto, a newly-formed Regimental Band directed by his old leader, John Bayley. This was practically the same band he had joined in 1883. The reputation gained Herbert by his solos at Ontario Beach had reached Toronto, hence this offer.

Soon after joining the band the Annual National Canadian Exhibition opened in Toronto, and Herbert was programmed for a solo at each concert. In addition he was requested to teach a new band of about thirty men, employees of the Taylor Safe Works Company. It was his initial experience with a baton, but after much practice at home, beating time before a mirror, he drilled the band so well that they played a successful concert before a large audience at Shaftsbury Hall on Queen Street. During that winter he had many engagements as a cornet soloist.

Three years passed and Clarke was appointed to the staff of teachers in the Toronto Conservatory of Music as instructor for the violin, viola, cornet, and all brass instruments. He also played the viola as a member of the Conservatory String Quartet, giving monthly recitals at the Auditorium. In the fall of 1890 he was tendered the leadership of the Heintzman's Piano Company Band. This, of course, necessitated his resigning as cornet soloist of the Citizens' Band, and after the expiration of his second enlistment term of three years, he was given an honorable discharge. The piano company's band numbered about forty men. The following summer (1891) Clarke secured a long engagement for this band at Hanlan's Point on the Island, the resort of Toronto, gaining much popularity.

During the winter months the band business naturally fell off, so Clarke formed a little company of three, called "The Canadian Trio," and booked concerts throughout the province of Ontario, which not only netted a good substantial income, but helped to increase his reputation. It was not long before he became known as "Canada's Favorite Cornet Soloist." Every one thought he was Canadian born, and he never disputed the belief, as he really did make his reputation as a soloist in Canada, even first starting to play the cornet there. In September of 1891 his band was engaged for a week at the Montreal Exposition, and many were the flattering comments on their playing, as well as on his own cornet solos. The band was then composed of forty-five men.

About this time his brother Ernest was making quite a name for himself as a trombone soloist in New York City. He wrote to Herbert and advised him to try for a position with Gilmore's Band: for Mr. Gilmore was engaged to play the entire six months at the World's Columbian Exposition at Chicago, in 1893, with a 100-piece band, and to make a tour throughout Europe, in 1894.

Finally, in February of 1892, Herbert mustered enough confidence to visit the great "Pat" Gilmore at the latter's home in New York City. The ambitious young man, now twenty-four years old, was extremely nervous, but the genial bandmaster soon made him feel at ease. The old familiar "Whirlwind Polka" was Herbert's first selection. This was followed by a difficult "Air Varie," ending on a very high note, top F, not written in the music. Gilmore's loud "Bravo" encouraged him to play another solo with more execution, or technique. Gilmore then asked him if he could play some simple ballad, suggesting "The Last Rose of Summer." Young Clarke promptly interpreted this beautiful old melody to the bandmaster's astonishment and satisfaction.

By this time Herbert was quite a bit exhausted. Then suddenly Gilmore asked him if he knew the popular soprano aria from "Robert The Devil," by G. Meyerbeer. Clarke replied: "Yes." "All right, play it," said Gilmore. The young man carefully blew all the water out of his cornet, at the same time bracing himself for this number: for he knew that it required more endurance than any polka to interpret properly. He did his best, and played the entire selection faultlessly, putting all his knowledge of music into the rendition.

When he had finished, Mr. Gilmore patted him on the back, and informed the exhausted musician that he had been looking for a great cornet player



Herbert L. Clarke

who could play musically, with the endurance he (Clarke) had just displayed, and at last he (Gilmore) had found one. The position which Herbert had long and determinedly sought was now offered him. He was told to report in New York City early in April for rehearsals, these taking place before the accustomed spring tour through the New England States, this in turn succeeded by a full month at Madison Square Garden, then the entire summer at Manhattan Beach, followed by six weeks at St. Louis during the Annual Exposition, and finally the regular fall tour, the organization returning to New York City in time to be at home for the Christmas holiday season.

(Editorial Note. This concludes the narrative of Herbert L. Clarke's career as a cornetist from his boyhood days until he finally realized his ambition to attain the enviable position of soloist with Gilmore's Band. In a following issue Mr. Larkin, a close personal friend of Dr. Clarke for more than thirty-two years, will present "CLARKE THE CORNET VIRTUOSO," a vivid story of the highlights of artist's later career until, and including, the account of his final retirement from active professional life, which occurred on January 31st of this year, 1943.)

# Developing the DOUBLE Reeds

## *In the Modern Concert Band*

● **IN THE MODERN INSTRUMENTATION** of practically all school bands, the oboe, bassoon, and English horn have established themselves as indispensable. Often pairs of oboes and bassoons have been used, the English horn being played only when called for in the score and then by a second or third oboist. Frequently this has been the limit of their use although actually this is only the beginning of their possibilities.

Dr. A. Austin Harding, Director of Bands at the University of Illinois, realized the importance of the double reeds, and several years ago set out to accumulate a complete section both in the wood and brass families. From his experience it was found the ideal wood double reed section for the usual band instrumentation of 100 or more pieces to consist of the following:

Number	Instrument	Key
4-6	Oboes	C
1	Oboe d'amour	A
2	English horns	F
1	Baritone oboe	C
1	Heckelphone	C
4	Bassoons	C
1	Contra-bassoons	CC

Each one of these instruments has a distinctive tone quality and a separate function in the performance of the works of higher form. All of the above instruments should have a specially written, complete part to every selection. In those instances where parts are not published, the director or his staff of copyists must supply the parts transposed from other instruments or rewritten from the score. Oboe d'amour parts may be written from lower oboe, clarinet, alto saxophone, or from high bassoon and English horn parts. The English horn parts are taken largely from the alto saxophone. Usually better musicians are available for the English horn than for the saxophone and can play the solo parts more convincingly. The English horns can also strengthen the alto clarinet parts which very often are weak. The baritone oboe, sometimes referred to as the bass oboe, and the Heckelphone

By Milburn E. Carey

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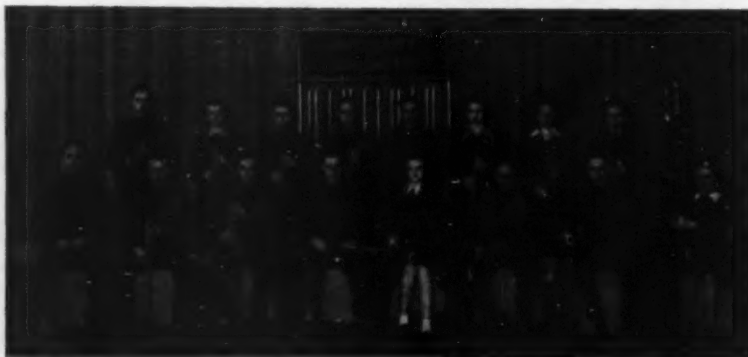
This is the second article by Mr. Carey to appear in the **SCHOOL MUSICIAN**. He was principal oboist of the University of Illinois Concert Band for several years and is the author of a book of instruction for young oboists. He is known more recently as bandmaster at Phillips University, Enid, Oklahoma, where he managed the famous Tri-State Band Festival six years. He is the youngest member of the American Bandmaster Association.

play parts written from the tenor saxophone as well as supplanting the upper register of the bassoons. The contra-bassoon may play a string bass part or the regular bass part by reading it an octave higher. It must be understood these suggestions are only for general use. Every selection contains sections where these instruments, individually and together can add their specific qualities. For best results no player should be doubling on any of these instruments but should play only the one instrument throughout rehearsal and concert.

The double reeds have a vibrance

and brilliance not incorporated in the single reeds. Because of the physical make-up of the clarinet every other overtone is absent. The double reeds fill these harmonic interstices of the clarinet section adding richness to the reed section as a whole.

For best tone quality the double reed players should pattern their tone after the strings, i.e., the oboe and oboe d'amour from the violin, English horn from the viola, Heckelphone, baritone oboe and bassoon from the cello, and the contra-bassoon from the string bass. Those critics who find it to their liking to criticize the concert



Instruments, reading left to right, standing: French musette, four oboes, two English horns. Seated: Mr. Carey, double-reed coach, baritone oboe, heckelphone, four bassoons, and contra-bassoon.

band because of its limitations in contrasting tone colors, i.e. brass and reed, have only to hear a band whose double reed section is complete and fully developed to almost satisfy their desire for the missing string tone quality of the symphony orchestra. Dr. Joseph E. Maddy, after hearing the Illinois Concert Band, several years ago predicted, "school bands will develop their double reed section to completeness for concert work in the near future".

During the last Band Clinic held at the University in January an ensemble composed of 3 oboes, oboe d'amour, English horn, baritone oboe, Heckelphone, bassoon and contra-bassoon, played two selections arranged for this group which effectively demonstrated the possibilities of the complete wood double reed section.

Another high wood double reed for which good use may be found is the Musette (French), not to be confused with the toy nor oriental musettes. This musical instrument is in F and can play a part transposed from the Eb clarinet. Because of its tone quality it is used to best advantage to assist the upper tones of the oboe in the louder strains.

To briefly mention the brass double reeds the Sarrusophones and Rotho-



Instruments, reading left to right, standing: soprano, alto, tenor sarrusophones, and tenor rothophone. Seated: baritone, bass, EEb, CC contra-bass sarrusophones.

phones are listed. These instruments finger similarly to the saxophones. The soprano Sarrusophone in Bb is practically a metal oboe; the alto is in Eb; the tenor in Bb; baritone in Eb; bass in Bb; and contra-basses in EEb and CC. From the tenor down these instruments are practical. In the French opera the contra-bass Sarrusophone takes the place of the contra-bassoon in scoring. Inasmuch as the EEb contra-bass is the only Sarrusophone

which has been manufactured in this country it is the only one ordinarily known and used, however the complete family appears elsewhere in this article as they are used at Illinois.

The Rothophones are in Eb Alto, Bb Tenor and Eb Baritone. A few years ago one of the best radio concert orchestras used four Rothophones effectively, the saxophonists doubling on them.

## My Solo and Ensemble CLUB

● WHEN IT WAS DECIDED to abandon music contests in Illinois for the duration, a powerful motivating force was removed for many students in our music groups. Regardless of arguments pro and con over the value of contests, there is no doubt that they do provide an incentive to practice.

In searching about for a substitute means of developing and sustaining interest in solo and ensemble playing and singing we have organized in our senior high school a solo and ensemble club. Charter members of the club were pupils all of whom had competed in solo or ensemble contests in previous years, and this group drew up a constitution. New members may gain admittance by performing before the club in an ensemble or as a soloist.

The Music Honor League was the name finally chosen for the club. This

was not an original name, but was taken from an article in the Educational Music Magazine on the High School of Music and Art in New York City. Meetings are held bi-weekly, in the evening, and consist of a business session and a program put on by the members. Comments and criticism are asked for and freely given on each performance.

The original plan was to have no artificial motivation, but even as adults need a goal toward which to strive, it was found that interest and enthusiasm would be maintained at a higher level if a point system for an award were established. So the students worked out a plan whereby points are earned by performing before the club, in assemblies, at public performances, etc. Solo playing gives a greater number of points than ensembles. When a

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total of 500 points have been earned the individual is eligible for a pin.

The point system is as follows:

Appearances	*Solo	Ensemble
1. Public Performance .....	100	50
Outside of School		
2. School Entertainment.....	75	25
3. School Assembly .....	50	25
4. M. H. L. ....	50	25
5. Attendance .....		10
6. Accompanist for Solo same as Ensemble		

When an individual has accumulated 500 points, he earns an award.

While the Music Honor League has been in existence but a few months it thus far has proven to be a success and has offered these two advantages:

First and most important, it provides an extra incentive for practice and an opportunity for the student to gain experience in solo and ensemble performance.

Second, we have several soloists and ensembles available to play or sing at clubs, civic functions, and the like where it is not feasible to use the band, orchestra or choir.

\* (All solo work from memory add 25 points)



# Information PLEASE

## *And Here it is, Direct from the Experts*

● **SYMPOSIUM ON SCHOOL WAR-TIME PROBLEMS** was the net result of Dr. Albert Austin Harding's unique "Round Table" conducted as a special feature at the fourteenth annual University of Illinois band clinic held in the famous Urbana-Champaign Band building last January.

Unlike in almost all other respects a famous radio program of interrogation, and more particularly in that the master of ceremonies was a hundred percent unable to "stump the experts," the routine was about the same. A. R. McAllister took the chair of master of ceremonies, and propounded questions to his unprepared and unrehearsed experts, George W. Patrick, school bandmaster of Springfield, Illinois; F. C. Kreider, instrumental music director, Collinsville, Illinois; August San Romani, music director at McPherson, Kansas; Roy M. Martin, school music director, Greenwood, Mississippi; Dr. Hamil Cupero, supervisor of music and band director, New Orleans, La.; and Lynn Sams, sales promotion manager of the C. G. Conn company.

"There have been several questions which I consider important," said Mr. McAllister, opening the session, "and all of a general character handed to me and I am going to read those questions and call upon one of these gentlemen present to comment upon them for three or four minutes. First I will ask Mr. Patrick for a discussion of the duties, responsibilities and opportunities of the high school musical organization, in developing civilian morale and community cooperation in the war effort."

**Mr. Patrick:** "Well, Mr. McAllister, I have always heard that the grade school and the high school is a preparation for life. We have always heard that. It is a training place for life. In my pedagogical thinking I might go further and say that school is life. School isn't just a preparation for life—school is life. You must always keep that before you. School is life today. Then we look at this musical training in a little different light. These young people are in the School of Music because of what they are getting out of it today and let's forget whether they will play in Wayne King's band or not—so we can decidedly fill a function there by giving them something to do right now and quit worrying so much about

the future. The second point I want to make is, probably history will repeat itself. After the last war you will recall we had an extensive crime wave. The peculiar thing is that it wasn't the soldiers coming back from France who committed the crimes, it was their younger brothers. I refer you to Rodney Brandon, State Department of Public Welfare, who made that statement before our Kiwanis Club in Springfield. The crime wave was carried on by the younger brothers of soldiers that stayed at home. In other words, they had read so much about the glorification of killing—and we read about that every day—that thinking became a part of themselves in too many cases. We very definitely can do a job in combating that tendency in the younger generation, in the boys and girls staying at home because they are not old enough to go to fight. We don't need to worry very much about these soldiers. They will get their fill of killing just as the soldiers of the last war, but we can very definitely supply something that will take the place of those thoughts among the younger brothers and sisters of the soldiers who are away now. I am thinking in this community effort that every director should dedicate himself to supply music anywhere, to do anything regardless of what it is, if it will further this war effort and raise this community morale.

"You all furnish bands, that is true. You know how to do that, but there are so many cases that appear on the surface as trivial where you might meet a demand. I think every band should have a bugler on tap at all times for military funerals and similar occasions. You should have a bugler or several buglers trained to play taps, call to the colors, etc. You might train some ensembles. We have heard a lot about ensembles in the last few years. Personally, we have experimented with one. It is generally true with every band, over a period of years, that your brass section is better than your wood-

winds are easier to train possibly—anyway, they seem to do better work than the woodwinds. We have developed a brass ensemble. You may vary this, depending upon the ability of your band. Last year we had one bass horn, one baritone, three trombones, four French horns, four or five cornets, four saxophones—2 alto, 1 tenor, and 1 baritone. With that group when we had a call for a small group entertainment we were able to send the ensemble—very easy to train them right in the band. We would take a number that sounded pretty good and ask the rest of the band to drop out. If it worked, all right, and if it didn't work, all right. We were able to furnish a different demand with that small group and out of that we again split that into a smaller ensemble. My point is—do everything for this general effort."

**Mr. McAllister:** "Thank you, Mr. Patrick. Next, Duties, responsibilities, and opportunities of the school musical organization in supplementing military bands and other entertainment groups in camps, posts, et cetera. Mr. San Romani, will you comment on that?"

**Mr. San Romani:** "Thank you, Mr. McAllister. I think our need today to continue in high school bands is greater than it ever has been. To give up now would be an absolute admission of defeat—an admission of weakness and I think that is what Hitler and his henchmen would like to see in this country. I hear so much about the word, 'morale.' I think that the word is overdone and overused and abused. First, civilian morale—I think by this time that the civilians should have their own morale. If they haven't got it and can't create it, it's time that they get busy, but there is a morale that we can build and help and that is found in the army camps. Let us keep in mind that those men in these army camps are people—a great many boys who came from fine high schools, college, and university bands. They are going to war to fight to preserve the thing that they know has made America. That music is part of America and we

find in Kansas that we can do a swell job for these army camps by taking our bands to these army camps and playing for them. This is a challenge to the band director. It isn't easy, even though all soldiers are a swell bunch of people to play for. They enjoy everything you do, but don't think for a minute that you can go and entertain them and expect to come back again if you haven't got something 'on the ball.' They know what they want. In our band we have had an opportunity since this conflict to play nine concerts in army camps within a radius of 85 to 100 miles of McPherson. We find, of course, that transportation is the problem. The first trip we made was in private automobiles—75 cars plus three trucks and it taxed the band and the band mothers and dads quite a bit to make that trip, but we feel there is a need for it. When we finished that concert the next trip was made by army trucks. They came to get us! I had letters from various majors, lieutenants, and officers in the Army and they were so thankful and so happy for that type of program that they were willing to send their army trucks to McPherson to pick up the band. We go there and entertain them. As I said before, it is a challenge because you can't just play a program of all jazz because in army camps today we have some men who have had professional experience and are good musicians and they know what they want to listen to. We find it very interesting. If you play what some people would like to call 'long hair,' some of them don't like that. We have a lot of fun playing for them. There are various projects that bands can continue to do to create a stimulant, an incentive for more creative work in the band group, such as bond sales, U.S.O. drives, service organizations. We are always trying to tie our work up with the war effort. If you are on your toes and awake as a band director you will find they will be asking you for suggestions. As Mr. Patrick has said, certainly be ready to help, be ready with suggestions on how you can improve their program.

"One project, Mr. McAllister, we have developed and find very interesting. We keep a record of every former band member who has left McPherson, who is now in the service. We keep his address and we have a project where we write to him periodically. He can expect a letter from his high school band just ever so often. Then, in turn, we read those letters that they answer to the band class before rehearsal or during rehearsal. Some of the letters we get are very, very interesting."

Mr. McAllister: "Thank you, Mr. San Romani."

"Question 3—The School Band after the war—present-day activities in preparation for same. I will ask Mr. Martin to comment on that."

Mr. Martin: "Mr. McAllister, when we begin to talk about things after the war, we are liable to run into things that are rather intangible, but I would like to talk about this subject in the light of present-day activities because they are the things that will determine our policies after the war. I would like to try to develop three points. First, the management and support of our musical organizations. Certainly we all must realize that if we had not had a strong national organization supported by strong regional organizations and state organizations, we could not expect music to have taken the place it has in our national life and could not have expected it to fit into our war-time program as it is being made to fit now. And certainly all of us who are awake to the musical responsibilities must realize that it is more necessary that we support our school organizations, musical organizations, now than at any time before. There seems to be a tendency on the part of some of the musical directors to feel that the organizations do not deserve the support now that they have had formerly because maybe some of our formal contests will not be held, but they do need our support now more than at any time in the past because those organizations are the things that will carry our program through after the war is over because after the war we are going to run into problems we have not had before and that we do not have now. To attempt to go into those problems would take too much time, but we do need the support of those organizations. I would like to tell you that it is my personal feeling that we are very fortunate in having a man of Mr. McAllister's type to head the organization and the other men who are head of the various organizations because they are going to be called on at this time to exercise a little bit of autocratic powers and it is my opinion that if the officers of the regional associations do not function and see to it that these regional programs are carried out, that we can even go so far as to see to it that they are changed; and the state organizations, if they go to sleep on the job and do not give proper support to the National organization, they should also be changed.

"I think we are inclined too much to think about our program now as an abnormal program, but really as life goes along, the only thing we can do is to do the things that are normal. The things the gentlemen ahead of me have talked about are the normal things for us to do now, so the best we can hope for the success of the future is that we do now

the things that we are called on to do in connection with our program and do a good job. If we do a good job of normal work now, we will not need to fear for the future of our musical program, but if we break down in carrying on our program now we need not expect the program can keep on in a normal way after the war is over. The best job of selling music after the war is to do a good job of selling it now. In connection with our contests and festivals, I do not know what general effect is going to be felt throughout the country but we in Mississippi have worked out a program that we believe, as followed by the bands in our State, will help them do a good job of normal work throughout the emergency period. That program does not call for us to meet in a contest but to base our ratings on the work of the band at home and its service to its school and community in which points will be given for concerts, parades, ensembles maintained throughout the year, solos maintained throughout the year, regular equipment inspections and proper care of the equipment, for regular sight reading programs throughout the year, and for the various activities that the band may be called on to do. We have selected minimums and maximums to try to guard against overdoing one part and neglecting another part. We believe in carrying that program out we will be doing a normal job of our work and be in a better position for proceeding in what will be a normal way after the war is over."

Mr. McAllister: "Thank you, Mr. Martin. I am sure that many of these gentlemen would like to discuss this plan with you after this broadcast is over and I am going to take the liberty to invite them to do so."

Mr. Martin: "I will be glad to, Mr. McAllister."

Mr. McAllister: "Question number four, The importance of developing junior high and grade school bands. I will ask Mr. Kreider to comment on that."

Mr. Kreider: "You have given me a most inexhaustible subject to speak on. To me, I think the junior high period is the most important period of any music student's period in school life. It is the time when they should have the best of instructors. By that I mean that many times our junior high school departments do not pay as well as the senior high and they get young people, sometimes inexperienced people, in the system and they have difficulty in presenting correct embouchures and positions of holding and using the various instruments. I think that is one of the most important times of their life—when they should be forming correct embouchures. I speak from experience. I know I started on a string instrument and I was ten years finding out how to hold the violin and bow until I happened to get a correct teacher. I think we should have better paid men in the junior high systems than in the senior high. The salary should be better—that's the time when they need it most. I can't speak as well for we do not have a junior high program in our setup, but I know we certainly need it. In the case where they do not have a good junior high program, I think we would be far better off if we had teachers to teach solfege, pitch, and rhythm and take care of the instrumental problems when they get to high school. It is the foundation for all the development in their music life, and we must reach out and get more students in the junior high, especially during this crisis we are now going through. We have found

(This continues on next page)

that we have been specializing perhaps too much. We should reach out and get more students. We will have to spend our time with more students—perhaps our music will not be as good but we will have to spread it over a greater area and spread it thinner and get it to more people in the junior high because as we have been told, we have been educating about 15% of our students and we should reach out and get the other 85% we have forgotten.

"To me the vocal is one of the most important departments in the junior high and as I said before, if they stress solfège, pitch, and rhythm, they can certainly be ready for anything they will come up against in later life. It is the time to teach them to follow directions, coordination, quick thinking (which we are told is so necessary in the military setup today). It is also the time—the most important—to get our people in the musical fold. If we are not careful, we lose a certain percentage when they get to high school and college because then they are in other departments. I have also had youngsters come to me and say, 'I think I made a mistake. I should have taken music in high school and I got sidetracked in some other department.' We ought certainly try to get more people in the junior high departments into the music fold before they are sidetracked into some other department."

**Mr. McAllister:** "Thank you, Mr. Kreider. The next one is—Typical patriotic and morale-building material for concerts and other occasions. I will ask Doctor Cupero to comment on that."

**Dr. Cupero:** "The first thing that enters my mind on that subject, Mr. McAllister, is the fact that we probably have been limiting ourselves in thought to too few numbers of that type. We naturally think of our National anthem and some other selections as being patriotic and morale building and we almost stop at that point. Another point is we limit ourselves exclusively to the instrumental angle of that. We don't include the vocal and those boys and girls who dislike to sing. I would like to suggest just a few numbers that come to my mind at this time. There are many numbers which we might employ in our schools—numbers from the musical comedies or from operettas, even some from operas, different overtures which have had words adapted to them. Such things as possibly selections like the one from Romberg's operetta, 'Stout Hearted Men.' That song lends itself admirably to band with vocal accompaniment or vocal with band accompaniment, rather. That is very fine. You will find boys and girls will join into that right away. They may be timid at first but after they look around and hear the others they will come right into it. Of course, we have our service songs. Well, all of our service songs are used a great deal. We can employ those in a way in which we can include not just the band but we can encourage our audience at a gathering—encourage them to join in in these various songs.

"There are other publications on the market that are being printed with vocal arrangements. One comes to my mind right now—'Three Short and One Long.' That's a very nice one in use very much down in our section of the country—New Orleans. The boys and girls all go very strongly for that. Of course, those numbers such as 'Strike Up the Band'; we might get on to such songs in the popular field as 'White Christmas,' or 'Praise the Lord, and Pass the Ammunition,' or

'America, We Love You,' 'When the Lights Go On All Over the World.' We are inclined to treat them lightly. Nevertheless, we cannot deny the fact that they do get to the children at the age at which they can appreciate that type of music. I don't think there is any question at all but that they enter into it and it just gives them a lift and they carry that lift home and that's what they want. That's what the military services mean when they talk about music as a weapon, not only in the armed forces to keep up the morale of the men but also to have the children take the music to the homes where there have been fathers and sons and husbands lost, or in service and they don't know when they will come back. Perhaps we might be a little loathe to enter into this dual sort of service. Many of us have been doing that for some time and very little vocal work. I think we have to face the emergency. We have to do everything. If we have a vocal person there to help us, it is that much easier, but if not, we can go right ahead and carry the program right through. I think it will adapt itself admirably. The greatest proof of this perhaps is at public gatherings where we see large numbers of people—at football games, patriotic occasions for the USO and drives for one Nation and another and the band will strike up some patriotic tune or some popular number with a patriotic motive and you will find that your audience will join in immediately without any hesitancy."

**Mr. McAllister:** "Thank you, Doctor Cupero. The last question is—Band Instrument Problems created by the war and what we must do to keep them playing. Mr. Sams, will you please comment on that?"

**Mr. Sams:** "The manufacture of band instruments was stopped by Government order on June 1. The same order applied to all manufacturers. That includes instruments for Government needs. Several people have asked—what about the Government, they are still making instruments for them. I say, 'No, we are not.' All manufacturers who had parts that were assembled and completed, rather completed—were permitted to assemble those parts, but the instruments became frozen immediately for Government use and by Government use that is interpreted to mean for sale to an authorized purchasing officer of the armed forces. That does not include anyone who might be in service and wants a new horn of any kind. We are not permitted to sell to him. All instruments in the stocks of manufacturers and jobbers were frozen and that freezing order included some 27 models. Those are the instruments shown in the standard instrumentation of Army bands which, of course, included about everything except C-melody saxophones and valve trombones and a few things that no one used. So as to when those will ever be released, no one knows. There have been some releases already on certain models—certain groups of instruments, but the Government is planning

on a long war, gentlemen, and a very long war. They have one of the finest stocks of instruments in their Philadelphia Quartermaster Depot you ever saw, but nevertheless they are still thinking in terms of two, three, or even five years ahead. For that reason we don't know when they will unfreeze what stocks are now remaining and that includes first line, second line, third and fourth line. So the outlook for more instruments does not seem very bright right now. On top of that you say, 'Well, how about some substitutes? Maybe we will have some substitute material.' There is a little list in Washington that is called 'Critical Materials List.' If you gentlemen haven't had any experience with it you will be happier by keeping away. Every time you start working on a substitute, about two months later you will find that substitute is on the critical materials list. That applies to certain plastics—phenol and metal plastics. Something might be done about making substitutes for instruments. We don't say it can't be done. There is a plastic bugle on the market now. Of course, a bugle doesn't require valves and it isn't quite such a problem. On top of the impossibility of getting these substitutes you have the manpower question to consider. We have been told that the band instrument industry is not an essential industry. The Government realizes and recognizes the need for music, but, nevertheless, they say there will be plenty of instruments. If necessary, they can freeze instruments still in dealers' stocks. They can reclaim used instruments. So they will not allocate any more materials for instruments nor will they permit us to use our men in band instrument work when they could just as well be doing war work. There is one bright spot and that is, the stocks in retail dealers' stores were not frozen. The dealer is permitted to sell that merchandise. When the merchandise is gone, of course, there will be no more.

"Repairs we are permitted to make with certain restrictions. We no longer have a stock of new parts. When an instrument comes in for repairs we are required to make up the repair part after the instrument arrives. That is additional expense but you can see also that there is considerable delay. So you will have to bear with the manufacturers in this repair work. The independent repair man isn't quite so hard hit. As long as his present stocks of parts lasts, he can go to his parts bin and get out a new piece and fix it up. When his stock is exhausted he will have to depend on the manufacturer to make this part. The independent repair man will be in the same situation. All this leads to the fact that we believe the band instrument industry, you band directors, should spend some time in teaching, talking, and preaching the care of instruments. There is a booklet on the market now available on various repair matters. Mr. Kreider told me this morning he devotes the last few minutes of his time to the checking of instruments, putting them away, swabbing them, seeing that the saliva is out of them—slides are pulled, etc.—he checks himself rather than depending on the individual to do that himself. Periodical inspections of those instruments should be made. It will only be through care of the present instruments that the instrument program will be properly maintained."

**Mr. McAllister:** "Thank you, Mr. Sams."

Tomorrow night "East Linn."





Buy Another  
Bond Today!

# School Music News

Section of The School Musician

More Music  
for Morale

VOL. 14, No. 10

JUNE, 1943

PAGE 17

## 5,000 Town School Band Sells \$46,000 War Bonds

Oconomowoc, Wisc. You may have read endless stories of High School bands raising money for the Treasury Department thru the sales of War bonds and Stamps, but good news is always welcome.

A few weeks ago the Oconomowoc High School band under the direction of Mr. Rudolph Timmel, promoted the sale of \$46,000 worth of bonds at a special rally. Oconomowoc has a population of about 5,000.

The band played for an hour and a quarter over a Milwaukee Broadcasting station, the program being transmitted to Milwaukee from the home town band room.

## N. Y. School Band Concert Rings Up \$4,000 Bond Biz.

Huntington Station, New York. The South Huntington High School Band sold more than \$4,000 worth of bonds and stamps during their Victory concert and band rally held in the High School Auditorium, Thursday, April 15.

A concert under the direction of Theodore Valentine, Supervisor of Music was an unqualified success. The Junior and Senior High School bands as well as instrumental soloists and twirlers took part.

## 28 Tunes for 28c Gets Army \$160 for Records

Towanda, Penn. Using a concert on May 7 to raise money with which to buy music for the Armed Forces, Towanda High School and Grade School music students cleared \$160 for this purpose and sent a check to New York for the purchase of records.

The two groups are under the direction of Miss Helen Edwards and Miss Ann Loucks. The program included 28 numbers and the admission price was 28c. At a penny a throw you can't miss.

## Montana School Band Sells \$15,000 War Bonds

Anaconda, Mont. The Music Department of the High School, developed a unique program for its 5th concert in conjunction with the Treasury Department and with it made the concert quota of \$3,000 five times over. More than \$15,000 worth of bonds and stamps were sold at this event.

Act one of the program developed the "Music for Peace" theme while the second half was devoted to "Prayer for Peace", using the vocal organization in various numbers.

The Junior and Senior High School choruses are under the direction of Miss Mary LeClaire, while the instrumental music departments are under the supervision of Mr. H. E. Hamper and Miss Harriet Macpherson. D. H. Berry is principal of the High School.

## \$42,847.60 in Bond Sale at Big Hillsboro Concert

Hillsboro, Illinois. The walls of Hilltop Gymnasium echoed new and larger cheers as the Hillsboro Community High School band under the direction of J. Brent Cox achieved their greatest War Bond sales record at their latest Victory concert. Sales at this event amounted to \$42,847.60.

The girl making the highest record is Margaret Hulta, whose sales amounted to \$16,672.30, thereby she herself won a prize of \$5.00 in cash given by a local attorney, Omer Poos.

The other six band members with the highest sales are Norma Truitt, \$5,080.50; Mary Hartline, \$4,216.20; Eileen Wilson, \$2,582.32; Bill Wright, \$4,665.30; Dick Wolf, \$1,503.20; and Russell Lewey, \$1,320.

## Those "St. Louis Blues" Now in Stylish Fantasy

New York, N. Y.—After more than twenty-five years of "St. Louis Blues" by W. C. Handy the "Father of the Blues" that famous hit now appears in full military band arrangement as a Fantasy. This new arrangement is by Joseph Paulson of New York City, who was authorized by Mr. Handy to prepare this new band arrangement as a long felt need.

From Memphis to Mobile, from Broadway to Ball, the "St. Louis Blues" has been sung, played and danced to by enthusiasts of high and low degree, in top-hat and tails, grass skirts and jungle drums. "St. Louis" had been heard in all sorts of arrangements for any combination from sweet potato and guitar to full symphony orchestra and chorus. But this deep blue now becomes a typical American classic.

## Slight Oversight. Forgot to Salute Top Officers

Palatine, Illinois. On page 7 of your May SCHOOL MUSICIAN is a picture of the military officers of the Palatine High School Band. Bandmaster Stiles, neglected to give us their names. They are from left to right Capt. Roy Lohse, 1st Lieut. Gloria Wittenburg, 2nd Lieut. Bob Mashnik, Sgt. Virginia Kield, Sgt. Ray McMullin, Cpl. Dale Hooson.

## Winners in Concert

Cleveland, Ohio.—On May 20, the Glenville high school band and orchestra presented its annual spring concert, in the auditorium, giving an opportunity to those attending to see the winners of the recent instrumental concert. Sidney Harth, violinist, and Norma Kurup, pianist were the soloists of the evening.

## Canal Zone Musicians Sell \$10,350 War Bonds

Cristobal, Canal Zone. Two and a half times its original quota of \$3,000, the Cristobal High School Victory Corps sold \$10,350 worth of War bonds and stamps at their great outdoor music festival in April. The performance was given in the south patio of the High School in cooperation with the Atlantic Side War Bond Committee.

The program itself was one of the most beautiful ever given in the history of the school. During the evening Cristobal High School orchestra, mixed chorus and band appeared in groups of numbers with all performers, including the directors Mr. O. J. Jorsted dressed in their new Victory Corps uniform for the first time.

## Director in Air Corps

Huntsville, Texas. "Nothing can stop the Air Corps" is definitely the chief theme of the Huntsville, Texas, High School Band since their former director, Elliott Bowers, received his commission in that branch of the service. Lt. Bowers had been with the Huntsville Band since he first organized it in 1928, coming here directly from Sam Houston State Teachers College, where he was a student in music.

Mr. C. R. Hackney, head of the Music Department at Sam Houston State Teachers College, is directing the band for the duration.

## Simon is Podium Guest

Brownsville, Pa. Dr. Frank Simon, America's foremost band director, was guest conductor at a concert by the Brownsville Senior High School Band here on May 4th and 5th. Paul E. Carson is director. He received his Master of Fine Arts Degree in Music Education at Carnegie Institute of Technology on May 1st.



This is the band of Hillsboro, Illinois that sold \$42,847.60 worth of War Bonds

## Morton Uses Contest Cash for Souvenir Book

(Picture on Cover)

Cicero, Illinois. From the J. Sterling Morton High School comes a 26 page brochure, souvenir program of the season's final band concert, that in the judgment of this writer is the most elaborate and beautiful ever produced by a school music department. It is about 9 x 12 inches in size and on its exquisite inside pages are reproduced more than 100 photographs of the people and the activities in Morton Music. The money generally used for Regional Contest expense was used for this purpose.

Band, orchestra and chorus share alike, with a beautiful forward by Louis M. Blaha, head of the Music Department. Mr. Blaha directs the band and orchestra while the various local groups are under the direction of Cornelius H. Kickert.

Mr. Blaha reluctantly admits that there are a few remaining copies of the program which may be had by especially interested bandmasters by writing him at 2451 So. Austin Blvd., Cicero, Illinois.

## Kansas Seniors Present Classical Concert Show

Leavenworth, Kansas.—On Friday evening, May 14, the high school auditorium was the scene of an "evening musicale" when the Leavenworth senior high school mixed chorus of 50 members presented a program under the direction of J. T. Craig, and featured several soloists as an added attraction. Miss Ruth Mortensen, cornetist, played "Carnival of Venice"; Dean Patterson, pianist, with Mr. Craig, played a duet, "Le Matin," by Chaminade; and Betty McAlexander and Amelia Fish, both members of the chorus, presented vocal selections.

## Iowans Take Part in "I Am an American" Day

Dubuque, Iowa.—The Dubuque Senior high band and the A Cappella chorus and Girls' Glee club collaborated in presenting a program of American music on May 17 in observance of "I Am an American" day, officially observed on May 16. The band played several numbers, followed by instrumental solos and selections by the glee club and chorus. The band is under the direction of Ferdinand Di Tella, while Miss Thelma Lillig directs the chorus and glee club.

## Curtis Larkin in Hands of New York Police Band

Long Branch, New Jersey. Curtis H. Larkin, well known to SCHOOL MUSICIAN readers, currently authoring "Clarke, the Cornetist," (May and June issues), was guest, together with his daughter and son, at the regular semi-monthly concert of the Police Band over Station WNYC, New York City, on Saturday, May 7.

Captain LaBarre, director of the band, introduced Mr. Larkin to the members of the band as one of the best writers of musical biographies before the public today, and in his honor the band played the spiritual, "Nobody Knows the Trouble I've Seen," from the Bandanna Sketches by Clarence Cameron White.

## Enroll Today in Don Powell's School of Baton Twirling

Personally Conducted by Don Powell  
Drum Major High School Band, Ellensburg, Wash.

This is the last issue of The SCHOOL MUSICIAN to be published until September. I sincerely hope my columns have aided many twirlers with various problems facing them and the encouragement of baton twirling has increased a little in The SCHOOL MUSICIAN'S circulation area. If this feeling could be true, I would feel satisfied that baton twirling popularity has been boosted.

Am I not correct in assuming that the summer months have a tendency to lessen the interest in activities such as baton twirling? Do not allow this to occur, students! Organize clubs and twirling drill teams. Keep them lively during June, July and August! Twirling should not interfere with your defense jobs, of course, but in your slack and spare days—baton spinning would be an excellent pastime. I would be glad to assist with suggestions for the organization of teams and clubs. I am sorry that we will not be able to complete our instruction on Fundamental Twirling, but for the benefit of those wishing to do so, I have in possession a handy pamphlet entitled "Learn to Twirl the Baton—". A letter to me will bring you further information concerning this.

**CORRESPONDENCE CHANGE**—Address all correspondence, beginning now, to Don Powell, 507 North Sampson Street, Ellensburg, Washington. The summer months will not allow "school delivery."

Beginning in September's issue, two rudiment instructions will be printed. That is, I shall offer "advanced twirling" instruction plus completing our "Fundamental Instruction." Following the publication of the nine Fundamental Only Advanced twirling and fancy trick rudiments instruction will be offered. Look forward to the future issues of The SCHOOL MUSICIAN.

### Correspondence Side-lites

Frequent letters from Sgt. Melvin "Mac" McKindly of a United States Army Band has brought the impression to me that Uncle Sam's boys find enjoyment in twirling too. "Mac" states that there is nothing professional about himself, but he does enjoy "tinkering" with the baton often. Drum and Bugle Corps of all kinds interest Sgt. McKindly immensely also. You may secure "Mac's" station address through me if you so desire. I'm certain he would enjoy hearing from a few of you. Write him about your twirling and send him news concerning Drum and Bugle Corps.

### Pass Around Back

This month we have the famous "Pass Around Back" spin. This is a twirl of immense simplicity if learned correctly. It is tricky, but once learned it's easy to perform. All twirlers use it—advanced as well as beginners. Here it is:

TO BEGIN WITH THIS IS A **LEFT SIDE TWIRL**. (THAT IS, THE BATON IS TAKEN AROUND THE LEFT SIDE OF THE BODY.) THE TWO HAND SPIN IS USUALLY EXERCISED BEFORE GOING INTO THIS RUDIMENT. KEEP THE BATON IN THE **LEFT**

HAND DURING ONE OF ITS REVOLUTIONS, TO BEGIN THE PASS AROUND BACK. HOLDING THE BATON HORIZONTALLY IN FRONT OF THE BODY WITH THE **LEFT HAND**, THE **KNOB END** SHOULD BE FACING **LEFT!!**



See you in September

NOW, JUST DROP THE TIP END OF THE BATON IN A DOWNWARD POSITION, AROUND THE BACK OF YOUR PERSON. WITH THE PALM OUT ON BOTH HANDS, THE **RIGHT HAND** SHOULD BE IN BACK TO COMPLETE THE TRANSFER. NOW MOVING THE BATON AROUND THE RIGHT SIDE OF THE BODY WITH THE **KNOB END** IN A DOWNWARD POSITION, PROCEED SPIN!

Persons wishing Right side movements of this twirl, will gladly be instructed through personal correspondence with me.

This ends our school year twirling instruction. Remember, gang, you know where I am, I don't know where you are. Your letters will bring you more interesting twirling news.

Look forward to September issue of this magazine for new, better tricks to be instructed. See you next fall, everybody!

Keep 'em twirling!

## Glenville High Makes High Showing in Contest

Cleveland, Ohio.—Glenville High school proudly carried off 14 first place ratings in the Greater Cleveland Solo and Ensemble contest held at Thomas Jefferson Junior High School on April 30 and May 1. This is an annual event in Cleveland, in which soloists and ensembles from Greater Cleveland junior and senior high schools compete. Out of a total of 28 entries, twelve soloists and two ensembles placed in first division, four soloists and six ensembles rated second, a total of four soloists and ensembles placed in third.

## High Bass

Browsing through hundreds of school newspapers as we do every month in search of music items which might be of national interest, we are amazed to find how magnificently the instrumental music department is ignored. Rarely do we find an item about the band, the orchestra, one of the musicians, or the director.

We do not believe this is any fault or indicates negligence on the part of the editor. We believe the fault is entirely with the musicians themselves. If the news is not reported it will not be printed. Certainly the school bands and orchestras have the greatest opportunities for headline news of any organizations in the school system, and this is something to which we invite school bandmasters, orchestra conductors, and school musicians everywhere to give closer attention.

The practice of munitions plants, arsenals and ship-yards to treat their workers to music as a means of increasing production is now quite general throughout the United States. Overall findings show that scientifically planned music increases factory production by 1.3 to 11.1%.

Here are some interesting discoveries. Hymns slow production almost to the stopping point; "Deep in the Heart of Texas" is strictly taboo, workers stop to clap hands; vocal refrains distract; music 20 minutes before changing shifts is a signal for workers to begin packing up.

Foreign-born workers want Opera. Oldsters want the old-time tunes, while Youngsters want the juke-box favorites.

In one plant music has reduced Monday morning tardiness from 22.75 to 2.75%.

One of the nicest war-time gestures to come under our observation is that introduced by Palmer J. Myron of Michigan City, Indiana who periodically sends to all graduate musicians now in the service, a mimeographed bulletin of news about the music department, its doings, and personal items about the musicians. The publication is called "Band Blow," is breezy, informal, and definitely personal. We'll bet the boys on the mailing list look forward to "Band Blow" with as much eagerness as to a letter from home.

Through their victory concerts school bands throughout the nation have raised

more bond money for the Treasury Department than has any other branch of public education. Yet "Education for Victory" official bi-weekly of the United States Office of Education, consistently and persistently ignores the school band. We have never found in its pages an item about school bands and their marvelous work in the war effort. Why is this.

School bands have taken a prominent part in scrap drives. Now here is another drive in which the school music department may well take part, and that is the drive to discover and release for use the thousands of musical instruments owned

by erstwhile school musicians which now lie idle. The curtailment of band instrument manufacture for the duration make this move extremely important.

A paragraph from the beautiful souvenir brochure of the J. Sterling Morton High School Music Department, Cicero, Ill. particularly appeals to us. It is from the Foreword and is written by the director, Louis M. Blaha. It reads: "It has been the constant endeavor of the faculty of the Music Department at Morton to integrate its teaching philosophy with those of other departments. Thus rhythm is shown to be related to the work of the Mathematics Department and the Department of Physical Education; delicate shadings and nuances are likened to the delicate precision work demanded by the Vocational Arts Department; accurate sight reading and fluent expression are emphasized just as they would be in the English Department; the historical position of composers is shown against the background provided by the History and Social Science and Language Departments; and so the list could grow."

## Elizabethen Fiesta

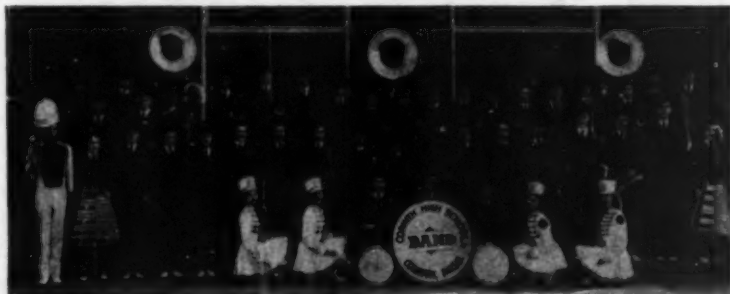
Elizabeth, New Jersey. Music on a Holiday was the key-note of the Latin-American Fiesta given by the Vocal and Instrumental music departments of the Grover Cleveland Junior High School here on May 19th. All branches of the Music Department took part. The program was most unique. Vocal work at Grover Cleveland is under the direction of Martha Yetter, and the Instrumental (including concert band and symphony orchestra) are under the direction of Edward J. Haasay.

## "The Heart of Texas"? They Make it Tick



Victory concerts and patriotic parades are the war-time specialty of this Mt. Pleasant, Texas high school band, under the direction of Neil McKay. The outfit has one of the best equipped departments in the state, with a large rehearsal room, four practice rooms, storage room, and other assets. From the fifty-three members are selected twelve for the school orchestra under the direction of John Morton. These boys and girls are making the homefolks a hundred percent music conscious.

## These Mississippians Can't Miss



One of the best music libraries in Mississippi is the boasted possession of this Corinth high school band under the direction of P. A. Stubblefield. The organization, now six years old, took its first state contest flyer after only eighteen months. Last year, with more experience, they won first division in marching and sight reading, and second division in concert. Right now they are concentrating on bond sales and other musical activities essential to the War Effort.



### Ernest Clarke Moves

New York, N. Y.—Ernest Clarke, probably one of the greatest living teachers of the cornet now has a beautiful studio at 18 East 199th Street. All mail should now be addressed to him at that address.

### Jessop Releases New Descriptive Battle Number

St. Louis, Missouri. A very stirring number, timely and descriptive, is Donald Jessop's new "The Battle for Africa", featured with triumphant success by the Clayton High School Band in their National Music Week concert. Mr. Jessop, director of the organization is receiving the plaudits and congratulations of all who heard the number performed.

The sub-titles of the number give an impression of its development. They are: The Call to Arms; The Yanks Arrive; The Artillery Rolls; The Natives Join; The Battle Begins; Victory.

The most unusual feature is the percussion cadenza. This caused much discussion at the district festival in University City and was highly praised by the judges, Mr. Sawhill and Mr. Kreider. It is, "blood curdling in its description of the battle with trombones, playing descending glissandos for airplane effects, siren whistles, machine gun rhythms, bomb bursting effects by combination of tympani, gong and cymbals." The students love it—they called it "the drummer's Paradise."

Donald Jessop came to St. Louis five years ago from Beloit, Wisconsin, and has built up an outstanding music department, having won superior ratings every year at the District Festivals in University City. Mr. Joseph Tripodi, formerly of the St. Louis Symphony Orchestra is associate Director.

### Iowa Group Working Hard on War Duty



You'll find one of the best and busiest school bands in the Middle West at Waukon, Iowa, where Darwin T. Maurer Directs this super concert unit. Just about fifty pieces, and it's our guess that more than half of them are girls. True or False?

### Band and Orchestra Concert

Elkhart, Indiana. David Hughes presented the Elkhart High School Symphony Orchestra and Symphonic Band in a joint concert on May 21st. It was one of the finest musical entertainments yet presented by this department.

### Aurora Graders Give

Aurora, Ill. The all-grade band of Aurora under the direction of Harry H. Nigro gave a spring concert on April 30th. This is a 90-piece band. Four outstanding soloists of the French horn, trombone, flute and bassoon respectively, gave remarkable performances.

### Vandalia Band Zooms |

Vandalia, Ill. Carl G. Dollinger, director of the school band here, has done such marvelous work in the past year that the home folks can scarcely believe that this fine instrumental organization is really their own. We believe the school music world is going to hear a great deal more about Mr. Dollinger and the Vandalia Band next year.

\*\*\*\*\*  
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A composite picture of the Clayton high school band (Clayton is a suburb of St. Louis, Mo.) rehearsing for their National Music Week concert, under the direction of E. Donald Jessop. The feature of the concert was Director Jessop's new composition, "The Battle for Africa."

## For Seven Years the "Rhythm Kids" have been Hot-Footing Chambersburg Dancers

This is the 1942-43 edition of "The Rhythm Kids", the Chambersburg, Pa. High School Dance Orchestra. The organization is now 7 years old and is as much a part of the school curriculum as is any other part of public education in the city schools. Many of its graduate members are now playing in professional bands on their start in music gained by this amateur experience. Philip H. Young is the present director.



## School Music in Review

John P. Hamilton

### Band

"Tone Building and Intonation Studies for Military Bands" compiled, arranged and edited by William C. White.

"A method for the development" of in-

### 80 Young Musicians Make with Pre-Band Tooters

Canton, Ohio. Hit of the Annual spring concert given April 16 by the Canton High School music department was the pre-band instrument class of 80 third and fourth grade students. These students were chosen from 125 who originally started in three Township schools, North Industry, Waco and Trump Road.

Over 250 school musicians took part in this performance including junior band, orchestra, dance and concert bands.

"I supervised the teaching," writes Edgar Heist, musical director, "but the real credit for the success of the pre-band group goes to the five classroom teachers who trained their respective classes. Students were admitted after meeting certain qualifications, a conscientious approach to practice and the ability to memorize their music perfectly."

tonation, tone and expression, in collective practice." It is particularly effective for developing an appreciation of what the different intervals sound like and how to humor brass and woodwinds so as to approach accuracy in their performance. The author suggests the real difficulty in his discourse on tuning where he relates the "natural scale" of band instruments when blown without regard for temperament. However, he makes it appear that the keyboard instruments are at fault instead of the harmonic pattern of overtones.

Part One features scales and intervals, and several exercises for tuning. Exercises from number three to number fifteen, with the possible exception of four and five, are basic and valuable. (This column prefers to withhold the decrescendo until all danger of dipping in pitch is eliminated). Part two contains two part exercises in all keys. Rhythm and intonation are still the basic elements. Part three consists of broken chord studies with a fully harmonized authentic cadences for ear training. Part Four continues the aural development through harmonized progressions, hymns and chorals. Part Five is designed for instruction in phrasing dynamics and articulation. (The inter-

pretation of phrasing and dynamic markings are left to the conductor).

This is a superb collection of materials for instruction in the fundamentals of musicianship.

Published by The Cundy-Bettoney Co., Inc., Boston, Mass. Price each instrument, including conductor, 75 cents.

"Mansanillo" Mexican Dance by Alfred G. Robyn, arranged by Paul Yoder.

A three part form in Spanish rhythm. The introduction consists of material from the second theme. A cornet lead with a baritone obligato is primary instrumentation for the first section. Brass and woods alternate on lead for the second theme which is then repeated with full instrumentation. A return to the first theme, this time with baritone feature, concludes this very delightful tune. Published by Leo Feist, Inc., N. Y. Price, standard band, 75 cents.

"The Hills, The Devil and MacArthur" by Russell McLauchlin, Ole B. J. Foersch and G. T. Overgard. Arranged by Graham T. Overgard.

A good two-two march published by Robbins Music Corp., N. Y. Price, standard band, 75 cents.

### Vocal

"Were I Gardener" by Cecile Chamlinde and Roger Miles. Translation by I. G. Parker, arrangement for two part treble voices by Noble Cain.

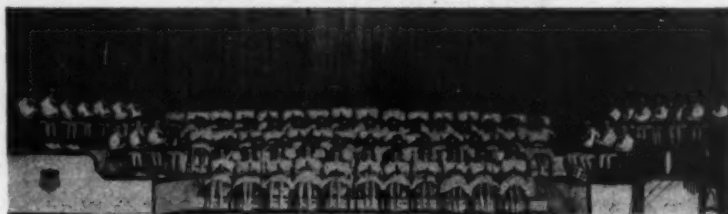
This is a very beautiful song with many opportunities for contrast and pleasing effects. Published by Oliver Ditson Co., Philadelphia, Pa. Price each 15 cents.

"Caterete" Brazilian Dance for mixed voices a cappella by Francisco Mignone. English text by Frances D. S. Tatnall.

This is not an easy double chorus number. Still, it is worth a great effort and entirely practical for advanced high school choruses and good college choirs. Published by Theodore Presser Co., Philadelphia, Pa. Price each, 18 cents.

### Orchestra

"Prelude in E Minor" by Johann Sebastian Bach. Arranged by Bruno Reibold. School conductors are always interested in control of environment to encourage the



Canton, Ohio Township Pre-band instrument group of eighty.

development of discrimination and appreciation. Here is a splendid selection, masterfully arranged for school orchestras. The first violin uses some fifth position, yet, is not difficult, the second violin some third position; viola, cello and bass parts are easy. Published by Theodore Presser Co., Pa. Price, set "A," \$2.50.

#### Miscellaneous

"The Singer's Handbook" by Lazar S. Samoloff.

Any school or church choir director can

receive a great many helpful suggestions from this interesting approach to the art of singing. Published by Theodore Presser Co., Philadelphia, Pa. Price \$3.00.

Edward B. Marks Music Corporation has two new piano solos that have brilliance, pianistic value and public appeal. They are: "March Sarcastique" by D. Shostakovich, (arranged for piano by Frederick Block) and, "Dance of the Comedians" by B. Smetana. Both selections require about third grade piano ability.

any of the men. His position is rather a peculiar one. He doesn't do much reading, yet he should be an expert at it. In many cases, he does not use a single rudiment (aside from the roll and single strokes) yet he should be able to do any of them.

In practically all cases, he does not use bells, vibes, xylophones or tympani, yet he should have at least a working knowledge of them.

Now—why all this preparation for sitting in a dance band to play a press roll, tom tom licks and a few hi-hat rhythms? Well, first if a drummer wants to stay in this business he has to get ready for something besides dance work, for he won't always have curly hair (in his eyes), big white teeth and a "Zoot suit." Next, dance band trends change overnight. Tomorrow the drummer may be back to Temple Blocks and vibe chords, or it may be Hot Tympani. Who knows? (By the way, do you remember the Hot Tympani of Victor Burton on the old Red Nichols and his Five Pennies recordings? That was really something!)

So to all you young drummers who this summer may join dance bands I say go to it, and amaze the boys, but if you plan to stay in music, keep up your study and practice. It is particularly easy to neglect practice when one is playing steadily, but that is when it is really necessary lest we fall into a nice deep rut.

## Drum Beats

Conducted by John P. Noonan

Address questions to The SCHOOL MUSICIAN, 230 N. Mich. Ave., Chicago

During the past several years we have reviewed most of the drum methods as they were published, but strangely enough we seemed to have overlooked one of the best, the Leedy Modern Drum Method (Distributors, Leedy Mfg. Co., Elkhart, Indiana, Price \$2.00). This instruction book is by Haskall W. Harr, and consists of an edited edition of his Books I and II in one complete book form. The Harr methods are widely used in schools and are generally acknowledged as standard. This Leedy issue of the Harr books is complete in every detail, and gives the entire 26 rudiments with examples as to their correct use, with plenty of study material and solo examples. The book is prepared in loose leaf form, with plastic ring binders, and believe it or not, it is one music instruction book that will stay open on a music rack.

Every so often a young drummer confides in me, advising that he is going to become one of the world's greatest percussionists, despite all difficulties, and will in a short time put all of our present drum stars in the back row where they will sit agape and aghast at the technic of our young hero. I have become accustomed to such confidences, and wish the narrator of such tales the best of luck and assure him that I believe him, and, no doubt, some of these lads (and lassies) will one day be the sensations of the drum world.

I have been sufficiently interested to inquire of several of these lads how they are going about it, and they invariably reply that practice and rudiments will do the trick. More often than not I find that their "practice" consists of playing "licks" on a tom tom, and their rudiments are performed in a manner that would make Messrs. Bruce and Emmett shudder.

Anyone who has spent long hours in practicing on a drum pad "*sans accompagnement*", will tell you that such practice is indeed the soul of monotony, and is really tough work, but is a necessary part of the drummer's preparation. Even before this is started it is necessary that the student be guided as to what to practice, for it is a waste of time to practice incorrectly. I believe most sincere teachers can tell their drum students what to practice, and how to practice, but it is up to the student to do the actual chore, and that's a tough assignment.

A drummer who intends to "*starile*" the music world has a tremendous task ahead of him. The study of rhythms alone is a never-ending task, and even if the drummer never intends to play mallet instruments or tympani, he is going to be a pretty busy boy on drums alone.

Most of our youngsters, when they state that they are going to be the "*greatest*"

actually refer to dance band work, and every young drummer aspires to be the second Krupa. This is rather a natural reaction, for the dance bands occupy the most prominent niche in music today.

Personally, I am a great admirer of good dance bands. I believe that for their size they produce tone color that is phenomenal. I do not carry such admiration to the point of raving about pure jazz, inspired take-offs, etc., but I do think the good dance bands are "*purty derned good*".

The dance band drummer is a busy chap, and should be well trained, and as good a musician, at least rhythmically, as

## The Band Directors' Correspondence Clinic

By C. W. Coons, Supervisor of Instrumental Music  
Public School System, Hoopeston, Ill.

What do you intend to do with the summer? Here are a group of suggestions prompted by inquiries received this month.

What about a summer band camp? What are the advantages to a director of attending one? Usually we think of them as only for the youngsters but they have many advantages to us as directors, too. How do you pick one to go to? Well, my suggestion is that you secure all the advertising literature on the various camps you are considering (most of them have advertisements in this and similar magazines) and then scrutinize this material for the following points:

First, of course, is it convenient to your location, does it fit your schedule as to time and duration, and can you afford it?

But beyond these rather obvious points, does it give academic credit, providing you need such credit, toward an advanced degree?

Then look at the faculty hired for the summer. Who are they—big time directors or outstanding music educators? There is a difference; if the former predominate, the curriculum will be built for the special benefit of the young players; if the latter predominate, you personally, will receive considerable benefit from contact with them. Pick the camp which will have the men who are authorities on the particular weakness you are trying to bolster in your own program; for example, Mr. Vander Cook is an authority on progressive music materials, Dr. Frank Simon

on brass problems, Dr. Howard Hanson on traditional interpretations, etc.

Another idea along this line would be to attend a nearby University or college that offers a special summer course for band and orchestra directors. This does not always offer all the summer fun of a lake and insects, etc., that go with a summer camp, but it has the advantage of courses that are particularly tailored to your own needs; if grade and high school students are included in these courses they are for you to experiment on instead of the more or less vice versa situation of the band camp. Usually these courses have a succession of fine men who cover any and all of the things you need help with. These also offer credit that is probably transferable to your own college or university toward your B. A. or M. A.

Another type of school not so often heard of, but very effective for the study of new materials, especially, are those conducted by music companies who collaborate with conservatories, or invite in celebrities to work with their staff to conduct an exploratory school for a week or two during the summer.

Any and all of the types of schools and courses mentioned here offer a limited number of scholarships of coaching and service jobs that will pay for all or part of the tuition or other expenses involved. This is a point to be considered when making a choice, if you are not too proud to teach swimming, or wash dishes, or be a librarian.



# Keep 'em Playing

## A School of Repairing All Band Instruments

Conducted by Erick Brand

Address questions to The SCHOOL MUSICIAN, 230 No. Michigan Ave., Chicago

### Storing Instruments

**Question:** What is necessary when storing instruments for part of the summer vacation?

**Answer:** Naturally you will store instruments in such a place where they will be safe from theft or physical damage by persons not familiar with this type of equipment. This naturally means a locked room or storage section partitioned off in a room.

Some one person should be made responsible for the storage of these instruments and should have access to them during the summer.

Do not select a place in an attic where the temperature is liable to be exceptionally high as it will dry out cases, woodwind instruments, and anything else made of leather, wood, or similar material. Neither select a damp place such as a basement as that is just as destructive to cases. In addition it will cause rusting on steel parts such as springs and tarnishing of other metals.

Instruments in their cases are, of course, best stored on shelves. Often there is not enough shelf space available and instruments must be stacked to some extent. When doing this, be sure that the cases are so piled that they do not damage each other or that there is too much weight on the bottom cases.

Before storing the instruments it would be well to oil the keys sparingly on woodwind instruments and the bores with regular bore oil on the wood instruments. Valve instruments should have the valves cleaned, dried, and oiled with a good grade of valve oil. Draw all slides and apply a little Vaseline on them or other valve slide grease.

It is well perhaps at least once during the entire summer to have someone check these instruments to see that valves and keys are still working properly and if not to add a little more oil.

A still better plan would be to have your repairman store them. Any good reliable repair shop can do this. Most of them will do it without cost to you if you have him check over the instruments during the summer so that they will be in fine shape in the fall when you want them. This allows the shop to work on them whenever time permits which is most likely to occur in the summer than in the early fall. You will have your instruments ready to play when you need them. Under such an arrangement it is well to make sure that the instruments are insured either by you or the repairman in case of fire or theft at least.

If you use solid silver or silver plated instruments, it is well to see that the cases are fairly air tight and throw a small handful of naphthaline balls, flakes or camphor into the case and wrap up the case if necessary. This will usually keep the silver from tarnishing. Of course, it must not be tarnished when you put it in the case as it will not improve it.

### Rubber Springs

**Question:** Perhaps this is a little late as rubber bands are scarce, but I thought

I would pass this idea on to some readers. Have found that using rubber bands on instruments for temporary repairs when springs are broken works out quite nicely.

**Answer:** So long as this practice is used only as a temporary repair no great harm is done. Too often, however, we in the repair business see instruments come in that have had rubber bands tied on them and have caused some damage to the instrument because they were left on too long. The trouble is caused by the sulphur in the rubber which reacts on the metal. It is especially noticeable on plated instruments where if rubber bands are left on long enough they will destroy the plating at the points of contact.

By all means use rubber bands when you have to, but don't leave them on too long.

### Corking Joints

**Question:** We like to use the hard cement method of putting on cork joints, but notice that the tenons of rubber mouthpieces and rubber clarinets get soft when you heat them. Is this liable to damage these parts?

**Answer:** If this operation is carried on improperly, you certainly are liable to damage these joints.

Remove the old cork joint and cement as you do on a wood instrument. Just before you are ready to heat the new cement and apply it to the joint insert an arbor of mandrel that fits the bore of that tenon and at least one inch or so up into the joint. It should not merely fit on the outer end of the tenon, but contact the bore for the distance mentioned. This mandrel is preferably made of soft steel, brass or any other metal available, but can also be made of wood. If wood mandrels are used frequently, be sure to check them occasionally that they do not warp oval.

Insert this mandrel into the bore of the instrument at the point where the cork joint is to be applied. Push it in to a snug fit, but do not force it unduly. From there on proceed as for other joints by dipping spots of cement in a staggered formation in the cork groove, apply the Bunsen burner or other flame to the joint so as to melt these little drops of cement evenly in the entire cork groove. Now wrap the previously cut-to-size cork strip, with the lap joint, around it, put some hot cement on the lap joint and tie it with an even layer of wrapping twine. Allow this to cool and you're ready to dress the cork down to proper size either by sanding or preferably by turning in a lathe with a sharp knife.

If these instructions about supporting the bore are followed out, no damage should result to rubber tenon. It is well to remember when melting the little spots of shellac or cement to an even coating that the flame is not too hot on the rubber because rubber will burn. Use a rather small flame but be sure the shellac or cement is flowing freely in the cork groove before you apply the joint or it will not stick well.

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## The Human Metronome

(Continued from page 7)

courses has been for pupils to memorize little eight-measure unisonal two to the bar march figures. Clear the chairs and stands toward the center of floor and have entire class march around the room in single file. I call attention to posture, march cadence and foot work for execution of a neat square corner. Having marched in unison for five minutes I have class seated, and then each student marches alone to settle individual problems and for a mark. Though I was primarily interested to use the marching as an unequalled aid in teaching correct note values, it has taught young players to march and develop self-reliance and ability to play before the class as well.

The system of rhythm teaching I have outlined is best adapted to pre-band and Junior high school work. For advanced classes there are numerous unisonal and harmonized drill exercises which are definitely planned to increase a player's ability to recognize most widely used rhythmic patterns at a glance.

The sight-reading contests have made it imperative that players read phrases and interpret at a glance. Thus, directors and teachers can ill afford to neglect any possible methods for improvement. For advanced groups, the careful rehearsing of the now popular Latin American music, Morton Gould's as just one example, will be of immense help in future sight-reading. Thanks to the skillful arrangers who have been arranging the best of our popular dance songs into a symphonic jazz style. When numbers of this type are rehearsed seriously as to all details, yet rendered with the unexplainable flexibility by the solo voices, such music can, because all players enjoy it, become a great self-motivator toward better sight-reading.

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## "A Course in Modern Embellishment"

# For the School Dance Band

Norbert J. Beihoff, Mus. B. director, Beihoff Music School, Inc., Milwaukee,

He Will Answer Your Dance Band Questions

### Lesson 7

The goal of most ambitious students in writing embellished choruses, is to be able to write or arrange an embellished arrangement for instruments of a section, such as a brass or reed section of an orchestra. The theory of writing 3 part harmony choruses in an embellished style is identical to that for writing for any three voices, except that the elaborate and florid styles of embellishing require a knowledge of the resolution of the non-chordal tones based upon the laws of counter-point. The first and second lesson of this course gave simplified rules for the

resolution of these passing tones, and those rules, now combined with a knowledge of harmony and chord progressions, will enable students to arrange these embellished choruses for 3 instruments in harmony.

For the benefit of those students whose harmony lessons have been limited we offer some practical suggestions in arranging the 3 part embellishments.

Try to arrange a group of tones that will have a full sound on the beats, that is, using all three tones of a triad; omitting the root or 5th of a dominant 7th chord; and avoiding dissonant tonal combinations except where they are used for a special effect.

The musical score consists of several staves illustrating different techniques for writing 3-part harmony choruses. The first staff is labeled 'Melody stems up' and shows a melody line with stems pointing upwards. The second staff is labeled 'Embellished melody stems down' and shows a melody line with stems pointing downwards. The third staff is labeled 'Inverted parallel 4ths' and shows two voices moving in parallel motion with inverted intervals. The fourth staff is labeled 'Cho.' and shows a chorus section. The fifth staff is labeled 'Parallel 4ths' and shows two voices moving in parallel motion with parallel intervals. The sixth staff is labeled 'oct.' and shows an octave exercise.

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Ensign March—Rosenkrans  
Eyes of Texas—Hall  
Freshman (Easy)—Panella  
Gloria March—Losey arr. Barnes  
Gridiron Glory—Whistler  
Imperial March—Karl King  
Little Giant—Moon arr. Barnes  
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Experimentation with odd effects or new ideas should be tried out first in private, but we would encourage such experimentation as normal development.

Variety can be obtained by using both open and close harmony, contrary or similar progression, contrasting or coordinating rhythms. Open harmony will give greater freedom for embellishing but do not separate any two voices beyond the 6th or minor 7th, again, excepting the unusual effect if so desired.

Inversion of the chord is not very important as the correct bass is supplied by the orchestra, if the arrangement is made from a printed orchestration.

Avoid duplication of notes such as octaves or unisons as an incomplete chord is less effective. Avoid parallel fifths or fourths (inverted 5ths and shown both ways in the illustration) as indicated in the example as they are a bit "hollow" in sound, and can be avoided.

Also avoid the following:

All three voices moving in the same direction continually; if possible, the crossing of voices and most especially the crossing of the melody by an inner voice except again for special effects; extremely dissonant intervals.

The example given this month shows a melody (stems up) and the three part embellished chorus using most of the melody notes but shown with stems down in the top line. The harmony parts are shown in the lower line. With practice and study we are sure that students will be able to arrange interesting and effective embellished choruses for instrumental combinations.

## Better Not Let That Big Bad Union Find This Out

Albuquerque, New Mexico. "All work and no pay" is no go with the Albuquerque High School band. Each spring that organization has an annual band day which includes a great concert and the net profit which usually stands around \$150 belongs to the band members.

You can bet that these boys and girls work pretty hard to sell tickets for that event. They advertise the concert all around the town. They send out a mailing enclosing two tickets and requesting their return or the price, and they generally get the price, often large checks substantially over the advertised amount of 25c or 50c per seat.

## New Officers at Elwood Under Hughes Merit Plan

Elwood, Ind. During the last semester the High School Music Department under the direction of L. Hugh Hughes, has divided the band musicians into two groups, the High School Band with 57 pieces and the Junior High School band with 56 pieces. This school uses a merit system under a constitution. Recently the following officers were elected. Capt. Oliver Haynes, 1st Lieut. Earl Boyer, Sgt. Catherine Weeseler, School Music Treasurer (appointed by director) Martha Miller, Student Director Jack Squier, Asst. Student Director Catherine Leeson, Drum Major Joan Bozell, Asst. Drum Major Rosemary Scott.

# The Alto and Bass Clarinets

By Thomas C. Stang

Box 6089, Mid-City Station, Washington, D. C.

Often an otherwise pleasing passage for the alto or the bass clarinet is marred by a "foggy" or a "stuffy" sounding "B-natural-in-the-staff." What could be a "near perfect" scale is seriously damaged with this "peculiar" sound. It neither belongs there nor in any other scale. Usually it is not even a true tone. Though it can be in perfect or near perfect pitch, in quality and character, it is in no way related to the other tones, and indeed is not in keeping with the texture of tone quality that we have learned to associate with the alto and bass clarinet.

Like all faults, it has one, and often several causes, or contributing factors, which result in nothing short of a ruined performance, and is the source of irritation to any musical ear. The instrument usually receives the first blame for any shortcoming, and in this instance, it is often the basic fault, though the player can do much to remedy the condition.

The human element can likewise be the cause of such imperfection. An inadequately, or poorly trained embouchure will result in the lack of proper control of the reed, in this normally harder-to-produce tone, which, as would be expected, results in an unmusical sound. Likewise, the "line keys", or in the case of alto clarinets with "rings", the "rings" must be properly covered with the fingers in order to prevent minute leaks which, as it is easy to understand, will cause a "break" in the proper air column, and thusly cause a bad sounding tone, best described as "foggy".

No specific exercise can be pointed to as "the" ideal training material which will solve this embouchure fault. Constant vigilance in one's daily routine practice in respect to one's embouchure will do wonders in correcting this lack of control. Conscientious scale study, involving the change from the "throat tones" to the "B-natural-in-the-staff" will do much to assure proper coverage of the "rings" or covered keys, which will resultingly improve any tonal defect caused by minute leaks. Sustaining tones has long been accepted as a "short cut" to tone perfection, and though it principally tends towards building an embouchure, which may be needed, and indeed will do no harm, it affords the player the opportunity to ascertain if a faulty key closing, or ring coverage is contributing to an imperfect "B-natural-in-the-staff". Inasmuch as the tone holes on the alto clarinet with rings must be absolutely covered with the player's fingers, those with short or small fingers may find no little amount of difficulty in properly covering the tone holes simultaneously, particularly in "interval" passages. To these the suggestion that practice before a suitable mirror may prove helpful in determining which, if any of the tone holes are improperly covered. Particular attention should be given to the fourth finger, right hand, which so often fails to properly cover the tone hole, or sufficiently depress the covering key. In the case of the bass clarinet, where this finger "plate" actuates a mechanism, either the finger must be familiarly accustomed to the "feel" of this particular key, or the key must be so adjusted as to meet the normal "fall" of the player's

finger, in order to insure proper coverage. It is essential that the player accustom the right hand with the various positions of the little finger when depressing the "little finger" keys (right hand) so as to not alter either the pressure or the position of the right hand fingers, covering the tone holes, or closing the covered keys.

Various exercises can be used towards accomplishing this end, however a sequence of "D-C, D-B, D-C sharp, and D-E flat", which in addition to developing the little finger, right hand, does much to correct the proper coverage of the right hand finger holes, or keys, will result in a better sounding, and a more certain "B natural-in-the-staff", particularly in interval passages.

Though not exactly purely a "human" fault, nevertheless, a poor reed will particularly demonstrate the lack of quality in this "bell tone" and indeed does point to a seeming lack of care or knowledge, or perhaps both, on the part of the player in first selecting such a reed, and then being content to use such. Often a reed will "go bad" after some use, which can not always be determined with merely a visual examination before hand. This is not the fault of the player, however, the continued use of such a reed indeed bespeaks uncomplimentary of such an alto or bass clarinetist. Too soft a reed will at once show itself in this tone, and this tone therefore ought to be played in "testing" any reed. Often one is uncertain of the possibilities of a particular reed... one's usual "test tone" still leaves a margin of doubt. It can be safely decided by the "B natural-in-the-staff" and how it compares to the throat tones, and the "C" and "D" above.

The mechanical side too can be, and often is, at fault in this tone failure. Pads play a very vital role in proper tone production. The "C" and "B natural" key pads should cover with minute exactness, otherwise anything but a true tone can be expected. In the case of alto and bass clarinets without the low E-flat key, the key on the bell is called into action when this tone is desired, and particular care must be given to this pad, as well as the connecting mechanism, to insure proper and spontaneous coverage. A worn, or loose key "pin" may result in too much "play" in this key, which may at times fail to always close properly. Attention likewise must be given to the "pins" of the rods on which the "C" and "B" keys are fastened, for wear in these contact points will affect the connecting mechanism of the bell key.

Alto clarinets with the "open ring" type of "line keys" are free from the possibility of leaking "line" tone hole keys. Bass clarinets, and alto clarinets with the "covered" type of keys should be given periodic and careful inspections to determine the proper coverage and condition on the key pads, for use prompts wear, and continual wear will permit leaks to become present without noticeable warning. The fourth finger, right hand, key on these covered type altos, and on all bass clarinets should be so adjusted as to properly close without undue finger strain, action or force. This key mechanism is none too good on even the best constructed instruments, and one's mechanical trouble may be entirely,

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or at least partially centered in this key mechanism.

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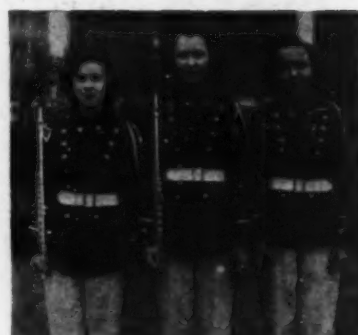
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### Nebraska Pipers

Director Walter R. Olson, Fremont, Nebraska: Please accept my congratulations for having originated the most striking photograph of flutists that I have ever seen. If there are any readers of this column who have not seen it, please consult page 17 of the April issue of THE SCHOOL MUSICIAN. Your columnist would like to borrow that film and have an enlargement made for his studio. For fifteen years I was at the head of the Wood-Wind Department of the University School of Music at Lincoln, Nebraska, and still have a nice warm spot in my heart for Nebraska Flutists.



### A "Wart" on a Flute?

**Question:** A Kansas flutist has written us to the effect that since changing from the flute made of wood to one of silver, he is having difficulty in keeping his first finger of the left hand from reaching so far beyond the C key as to interfere with the action of the B flat key. This, of course, is due to the smaller tube of the silver instrument. By gluing a piece of cork to the tube where the flute rests against the finger, this difficulty has been removed but he doesn't like the appearance, and has asked for advice.

**Answer:** If you will send your flute to any first class repair shop you may have a so-called "wart"—made of silver—soldered onto your instrument, and so get rid of the cork. Many flutists use this contraption but always to a better advantage where the thumb crutch is used. The crutch seems necessary because of the tendency of the "wart" to throw your flute out of balance when playing the open C sharp.

### From the Dairy Farmer

A very fine letter just received from one of my former flute students states in part: "Do you remember when you used to make me throw my chewing gum in the waste paper basket nearly every time I came for a lesson? Well, I remember it, and I've just ran onto this little rhyme that I thought might be of interest to you."

The gum-chewing girl  
And the cud-chewing cow  
Are somewhat alike,  
But different somehow,  
What difference?  
Oh, yes, I see it now:  
It's the thoughtful expression  
On the face of the cow.

Thanks, Dorothy, for this contribution.  
I'll make good use of it.

### Flute Trios and Quartettes

**Question:** An Illinois Music Director has asked me to recommend a few trios and quartettes for flute, stating that he is going to encourage more such ensembles in the future.

**Answer:** We know of nothing—so far as a general tonic is concerned—that will go so far to improve a flute section as to get your flutists interested in playing together, just for the fun of it. It is then, with a great deal of pleasure that we send you the names of a few of our favorite numbers. Trios: F. Kuhlau Op. 90, Two Short Pieces for Three Flutes by

These three young flutists, Billy June Ward, Ruth and Billy Jean Hammond, although in their first year of band, are the pride of the Purcell, Oklahoma high school, where M. M. Devlin directs. The band distinguished itself with two first divisions at the Enid-Tri-State Festival this year. They have been consistent first division winners in marching for the past seven years.

Georges Barrere, Eugene Walckiers Op. 29. Quartettes: F. Kuhlau Op. 103, A. Reicha Op. 12, Ernesto Koehler Op. 92A. B. Furstenau Op. 85, also Walckiers Op. 46. We might add that in order to get the best possible results in tuning, that it is well to tune the three Ds instead of being satisfied that the As are properly tuned. If difficulties are encountered in tuning, then look to the head-joint corks and make sure that the Ds are properly tuned on each individual flute.

### Flute Concerto

**Question:** First of all, I must tell you that your column in THE SCHOOL MUSICIAN has been most helpful to me, and this is not said to pave a way to more direct help either. Fact is, I've made a scrap book of your column so that I may use it for reference when confronted with flute problems. The question this time is: Do you have any favorites among the Concertos for Flutes? I'm going to have lots of time to practice this summer and want to thoroughly memorize a concerto. Had thought of the Chaminade. Do you think that it ranks among the best? Also, I'd appreciate a list of Sonatas that might be available for flute and piano at this time.—M. S., Denver.

**Answer:** Thank you for your very good letter. It is folks like you who encourage me to do the best I can with this column. . . . So far as my personal opinion is concerned, the Chaminade is the loveliest number that I know of for flute and piano or for flute and orchestra. The Mozart in D Major and one in G Major and one in C written originally for Flute, Harp and Orchestra, are all charming numbers. The one in C is obtainable for Flute, Harp and Piano. There are six Sonatas by Bach, also seven by Handel. These are now published in book form, for Flute and Piano, by Albert J. Andraud, 2871 Erie Avenue, Cincinnati, Ohio.



### The Staccato

**Question:** Because of the fact that my teacher has told me exactly how the various staccatos must be played, it would be too bad for me if this question should appear in your column with my name attached to it. I know that you will understand and treat my letter accordingly. The question is: What difference should one make between notes marked with the dot over them, and those with the vertical wedge-shaped apostrophe above?

**Answer:** First of all, a diplomat, Eh? What? That is a good idea. You are getting off to a fine start. Good luck to you. But now to the Staccato. Most all modern musicians now accept the dot as the meaning for staccato. In former times this was generally conceded to mean *semi-staccato*, or one of less demand in character than the wedge-shaped one. If playing music that has been copied exactly like that written over a hundred years ago, it would be well to take these facts into consideration.

### Rhythm Dictates Kind of Tonguing

**Question:** Enclosed are samples of two various figures that I must play. Since the tempo demands that I resort to either double or triple tonguing, my question is: which should I use? Each figure is repeated many times. Here they are:



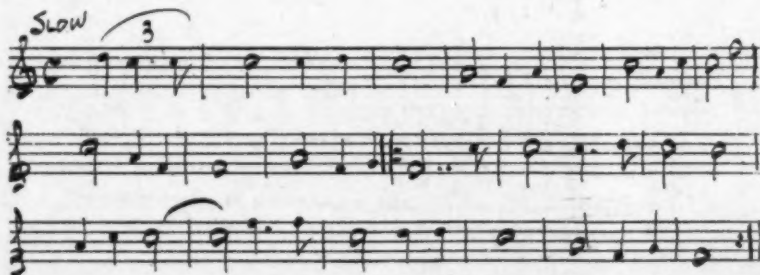
**Answer:** The second measure of this figure plainly indicates that the previous measure be played in triplets. Therefore triple tonguing should be used.



The last beat in this measure would demand that the groups of notes preceding should be played in rhythms of six to each count rather than two pairs of triplets. Consequently, *double tonguing* should be used.

### Primitive Music

**Question:** Here is a pretty big order, Mr. Fair and if you haven't the time to help me out, I'll easily realize the fact, and that, because the only time I ever had a chance to call on you was during the Holidays of last year, and at that time you were so busy taking care of callers, answering telephones, and trying to teach at the same time, that I wondered how you could stand such a pace. But anyhow, here is my problem. Some



time this summer I am to appear on a Bond Selling Program (Gov't. of course) and have been asked to contribute a story and song as might be done by an Indian Maiden who was anxious about a loved one who was "over there" with our fighting men. Just how our director ever got such an idea I do not know but nevertheless, I should like to fill my part of this novel program.—*Inez Couch, New Mexico.*

**Answer:** How well I remember your call and my embarrassment at not having more time to chat with you. No indeed, things are not always like that at my studios and it has been a pleasure to look up the desired material for you. Here it is. At least I hope that this will "fill the bill", and if you try to quote these words in the original, I only wish that I could be there to hear you. Ha. Oh to be sure, I'd like to be there anyhow. Pahbahmahdaymowun wenemoshayn wan nayndooobunefig koonemahensahme.

Which means: I am crying about my sweetheart who is fighting the enemy. Those words are sung to the accompanying score.

**Note:** This song, words, music and manuscript furnished by our good friend and colleague, Walter Goodell.

### Something to Think About

When Richard Baxter lay dying, his friends, pitying his pain, liked to comfort him by speaking of the good that he had achieved by means of his writings. Baxter shook his head. "No," said he, "I was but a pen in God's hand, and what praise is due to a pen?"

When Saladin saw the sword with which Richard Coeur de Leon had fought so bravely, he marveled that so common a blade should have wrought such mighty deeds. "It was not the sword," replied an English officer, "it was the arm of Richard."

When Paganini appeared for the first time at the Royal Opera House in Paris, the aristocracy of France was gathered to hear him. In his peculiar ghostly manner he glided on to the stage amidst the breathless silence of the expectant throng. Commencing to tune his violin, a string snapped. The audience tittered. Commencing again, a second string broke; and a moment later, a third gave way. The people stared in consternation. Paganini paused for just a second, and then, giving one of his grim smiles, he lifted his instrument, and from the single string, drew music that seemed almost divine.

Only a pen—but a pen in the hand of a poet!

Only a common sword—but a sword in the hand of Richard!

Only a broken violin—but a violin in the hand of a master!

Only five loaves and two small fishes—but five loaves and two small fishes in the hands of the Son of God!

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# Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr., Scarsdale, New York

## Hornists' Summer Blitz

June 1943 on the cover. Gee Whiz! The SCHOOL MUSICIAN's on ice till fall. No more horn stuff for two months, what'll we poor horn students and teachers do in July and August? That gives Mr. Cox two months jump on us.

For two summers our French Horn fans have been shelving their horns, leaving them in school, all because the columnist didn't give them any homework. O.K. fans, here's your columnist's blitz!

## Do You Know

—Harry James has a horn man? Willard Culley plays a 5-valve B<sub>3</sub> single horn, bends his notes with the brass, uses trombone mutes, recommends symphonic music experience before swing jobs.

—what type horn each player you observe is using? Illustration No. 1 is your guide: —that you can tell how your horn sounds to others by holding the bell to the opposite side? Your attack may sound better than you thought, but your tone. . .

—that unusual passages, like unusual people, require time to get acquainted with? Don't rush to get acquainted with this

passage from Beethoven's Ninth Symphony. (Illustration No. 2)

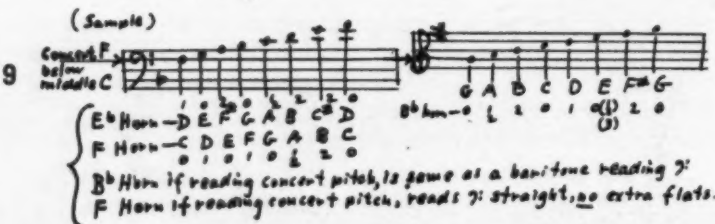
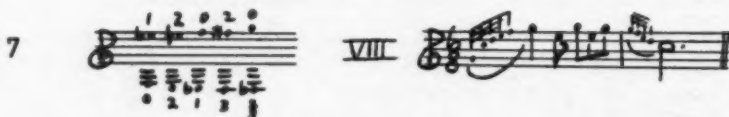
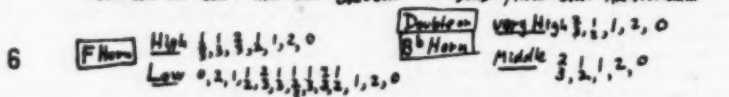
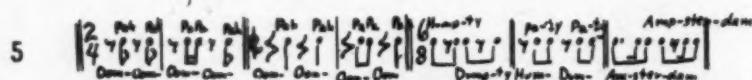
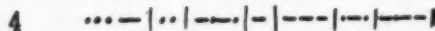
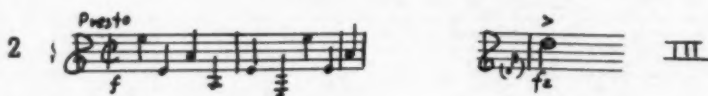
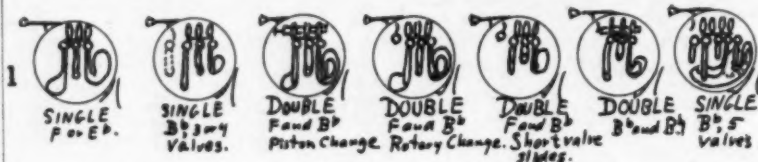
—how to relieve the monotony of method study? Substitute a summer of practicing parts and solos for perfection. Make hard sections come easy—and make easy sections come hard; I really mean that last bit.

—there's a way to come in right on those "cold" entrances? Sound the tone *pianissimo* one octave lower just before the attack. Keep it a secret, always. (Illustration No. 3)

—an interesting way to train the lip to play a part? One player blows the horn, another fingers it. Simple as that. On double horn, use first the B<sub>3</sub> fingerings, then the F fingerings. Out-of-tune notes should be corrected by the hand in the bell. More fun? Swap places.

—rapid tonguing can be encouraged by sending radio code on a tone? Boy Scout manuals give the code. Practice on one word only until it can be sent fast and clean. Add other words (perfect them one at a time) until a sentence can be sent. (Illustration No. 4)

—when you are playing correctly? You may be a better hornist than you think.



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Find out what is right, then you can better proceed with what is wrong.

—some quick after-beat aids? (Illustration No. 5)

—which parts horn can play in a swing band? On third trumpet part, put B<sub>3</sub> or Double horns using cornet fingerings except on high C, D, E, (F, G, A, on horn music) which are all open. On third E<sub>3</sub> sax part, put E<sub>3</sub> horns, and F horn and B<sub>3</sub> horns who can transpose band music. On either trombone part, put concert pitch readers, and E<sub>3</sub> horns adding three sharps.

—something to practice first thing of a summer's morning? Reveille! Playable without fingerwork, use the following valve settings for a complete warm-up; tongue or slur—or both ways. (Illustration No. 6)

—how to get a horn section to "produce" quickly? Reduce the number of problems to a minimum, perfect only these and play 'em right out. The myriad weak spots should be purposely subordinated (drowned out) and remembered for future study.

—that B<sub>3</sub> fingerings on a Double horn, and on single B<sub>3</sub> horn, should be treated as alternate fingerings to the F horn fingerings? Alternate fingerings often assist beginning clarinet students to produce needed tones. The alternate horn fingerings offered on the B<sub>3</sub> side speed up horn study. Try these for samples: (Illustration No. 7)

—memorizing is especially difficult on horn? The valves just won't play the piece for you, as they will on cornet. For the lip, try to follow the tune buzzing with the mouthpiece alone. For the fingers, fit each passage into some scale. For shortening the time required to memorize, play with the accompaniment as early as possible.

—how hunting horn players used "rips" long before swing players discovered them? Try this passage on any one set of valves. (Illustration No. 8)

—how to get that rich cello-section effect into the band? First, assign the baritone to third trombone parts, except for marches and "pop" programs. Second, fill the horn parts with beginners or mellotones. Now, distribute the baritone music as follows: The bass-clef baritone part goes to E<sub>3</sub> French Horns, and to F horn and B<sub>3</sub> horn players who either are accustomed to transposing to E<sub>3</sub> horn parts or who can read concert pitch. The treble-clef baritone part goes to B<sub>3</sub> horns and Double horns (B<sub>3</sub> side), using baritone fingerings except for the upper E (1-2) and E<sub>3</sub> (2-3). Here's how it applies to the music. (And let the baritone player help out in rehearsals, but don't yield to the temptation to leave him there if you want your cello-section sensation.) (Illustration No. 9)

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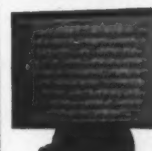
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# Advice to the Cornetist

Expertly Given by Leonard V. Meretta

Instructor in the School of Music, University of Michigan, Ann Arbor

## The Small Ensemble

In addition to playing in bands and orchestras, how many of you readers of this column play in small ensembles, such as cornet trios, brass quartets, sextets and the like? Unless you have given this subject particular thought, I am sure you would be surprised to know how great are the benefits to be derived from such playing. In the small ensemble, the parts are "individual," inasmuch as they are seldom doubled, and each player must play his part (and play it well!) if the composition is to sound complete.

Frequently, there are some fine ensembles playing at contests and concerts, but in most cases the "cream" of the large ensemble—band or orchestra—are doing the work. This is fine, excellent practice for even the best of individual players,

and pleasing to listeners, but one good way to improve the large ensemble is to give many players, "second chair" and others, this opportunity. By dividing the band or orchestra into small groups, each player is "on the spot" to perform his part well, which promotes self-confidence, as well as better playing, and musicians not in solo or "first chair" positions have a chance to demonstrate their abilities in "first chair" fashion.

Recently, a girl playing in a high school band told me that she didn't like the way the band was organized because the same people always played the "first chair" positions. She felt that others should have this opportunity, at least part of the time. Naturally, in order that a band or orchestra may do its best possible work, the most proficient players must have the solo parts. But this would not prevent the organizing of smaller ensembles, in which musicians like this girl, could not only enjoy playing "individual" parts, but also help to gain more of the experience necessary for playing key positions in the large ensemble.

Summertime, vacatime (at least, part of the time) may make such ensembles possible.

You may be the one who will have to do the organizing, but with the help of your teacher or director, or some other competent person, you and your friends should be able to do some very creditable work, incidentally helping to keep up your summer practice, and having a grand time, as well.

## Transposition

Often cornet and trumpet players are required to transpose music, and far too often are unable to do so. Perhaps a trumpeter in orchestra, or a cornetist playing from a song book at home or in the school assembly, is "on the spot." At any rate, a knowledge of transposition is, I feel, quite imperative for all cornetists. Every one of you should know at least two transpositions: C and A. The former is used when the part is marked "Trumpet in C," or when you play from piano music, and the latter, when the music is labeled "Trumpet in A,"—not an uncommon transposition.

The beginning student can learn transposition as he goes along, first by playing familiar solos and studies a whole step higher than they are written ("Trumpet in C"). After he has gained confidence, he should practice more unfamiliar music. When the player has the C-Transposition fairly well "in hand," he should learn the A-Transposition by the same procedure, this time playing the notes a half-step lower than they are written.

The method just mentioned is known as "transposing by interval."

Have enjoyed your magazine for several years and appreciate the help it gives me. This Dr. Mize controversy is juicy reading. Both sides could be right and all of us would be happier.—Allen W. Hubbard.

Your publication is a gold mine of information. You are making a marvelous contribution to band betterment. Best wishes for a huge increase in circulation. —E. J. Ahern, Bandmaster, Greensboro, N. C.

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(Continued on next page)

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### Pen in Hand. Cont.

(From page 4)

disadvantages of the program.

I feel that a Victory Corps band should be included in every school music program as it certainly is an incentive and morale builder. Our group has performed at many functions including playing in freezing weather for the boys leaving for service in the armed forces, when a French Horn player broke off a lever on a frozen valve.

The members of the group are pleased to perform and are proud to belong to the organization. They know they are doing something in the war. *Elmer C. Ojala, Dir. of Music, Romeo Public Schools, Romeo, Michigan.*

Dear Mr. Ojala: Your letter arrived just as we were ready to go to press with this issue, but I feel it so important and interesting that we made a place for it. The Outline enclosed with your letter is a magnificent formula for Victory Corps Band work and I have an idea that you will be receiving requests from many Bandmasters for copies of it, and this will be something well worthwhile.

One of the griefs of this office is the complete indifference with which Official Washington has ignored the school band and, in fact, all functions of instrumental school music in the war effort. Through their Victory Concerts, School Bands have actually sold more bonds and stamps, raised more money for the Treasury Department than any, perhaps all, other pupil effort. Certainly they have done

more in the morale field, both for departing draftees, and those sadly left behind. The 25,000 School Bands of the United States, could be mobilized into a super force for home defense, defense against those mental enemies of faith and courage, but even the U. S. Bureau of Education gives the opportunity the "go-by," casts not the remotest smile of encouragement upon the good work individual bands like yours, and directors like yourself, are doing on your own initiative, without any help. "You can't kill people with music" they say. True! Music speaks of life and love, and I wonder if any of us would want to live in a world without it.—Ed.

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